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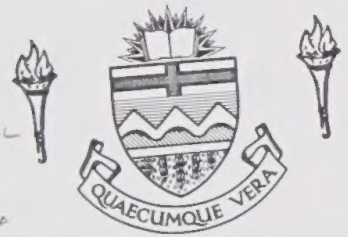

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PRELIMINARY ADDRESS.

THE following Treatiſe, originally ſketched out for the ſervice of a Pupil at a great diſtance from the common means of inſtruction, is now, with conſiderable amendments, through the approbation of ſo nent Profeſſors, ſubmitted to the Public at The Plan, it is preſumed, is *new*; and, with reſpect to its utility, it has been ſuggeſted to the Author, that it will not, perhaps, be confined merely to thoſe young perſons from whom the world may hereafter expect a thorough knowledge of the Organ; but, as the ſcience of Muſic is very extenſive, and this branch of it has a moſt ample ſhare of admirers, Ladies and Gentlemen, attached only by inclination to ſo pleaſing a ſtudy, may likewiſe, by occaſionally adverting to its contents, find no little celerity added to their progreſs.

Under theſe impreſſions, and at leaſt with the conſolation of an honeſt endeavour to ſmooth the path of Inſtruction, at all times heavy both to the Maſter and Pupil, the Author makes no further apology for his publication. He will therefore only add, that, in conformity to the commendable practice of this very liberal age in every ſcientific branch, he has made no wilful reſerve; that, notwithſtanding perſpicuity has been his principal object, ſhould any paſſage appear obſcure, and he be honoured with the demand of a future Edition, he will think himſelf much obliged for, and avail himſelf of the correction; and in the mean time he will, ſhould any difficulty occur, to the beſt of his judgement ſatisfy any candid Inquirer.

Grange-Road, Bermondſey.

ON

THE ORGAN,

THE Organ is an inſtrument which conſiſts of from one ſet to two ſets and an half of Keys, and from eight to twenty-four Stops: eight Stops belong to one ſet of Keys, and ſo in proportion to the number of Keys. The different rows of Keys may be ſtated in the following manner:—the lower row is expreſsly deſigned for the Choir Organ; the middle for the Full, or Grand Organ; and the upper for the Echo, or Swell. An Organ with only one ſet of Keys has a Pedal for the foot, which takes off the greater part of the ſtops, and by that method conſtitutes what may be termed a Soft, or Choir Organ; and an Organ with two ſets of Keys is framed as follows:—the Great, or Full Organ, being on the upper ſet of Keys, and the Choir or Soft Organ on the lower, if there be any Swell, which is ſometimes the caſe, it is on this ſet of Keys, the Swell running half through the compaſs of the Organ which is in the Treble part. When the Swell is to be uſed, it is neceſſary to have no more than one or two Stops in the Baſs, and the Swell is to be managed by gradually raiſing or falling the foot. In order to make a complete Choir Organ, the Pedal muſt be kept down with your foot, all the Reed Stops, which are the Trumpet, Hautboy, &c. to be put in, and all the reſt to be drawn out.

or Grand Organ, has two ſets and an half of Keys, ſometimes three ſeldom. Of the latter I know but of one inſtance, which is at the Tower, *London* (the Organ-builder named *Green*), where ys ſpeak from double G to F♯ in the lower Octave by a the Choir Organ, and form a Grand Swell from Gamut G Alt. I had almoſt forgotten to mention one kind of this conſiſts of a ſet and an half of Keys; the Full and Choir ver ſet of Keys, the Choir being introduced in the uſual Pedal,—and on the half ſet is the Swell, or Echo.

On

On the Compaſs of an Organ.

THE ancient Organs, many of which are yet in being, were from double C in the Baſs, to C, and ſometimes to D, in Alt. An addition was then made of two Keys in the Baſs, double A and G; and theſe are called Short Octaves: ſome are to be met with having double A only. But the modern Short-Octave Organs go up to E in Alt. A Full-compaſſed Organ therefore is from double G in the Baſs, completely up to E and F in Alt. The double G♯ is frequently omitted, being a very expenſive Key, and is, in truth, not of material conſequence. The fulleſt Organ in Compaſs within my knowledge, is that within the Cathedral Church of *St. Paul, London*, where the Great Organ extends from D in Alt to double double C in the Baſs; the Choir Organ, down to double F; and the Swell, down to C, ſecond Space, in the Baſs. This Organ was made by a perſon now generally known by the name of *Father Smith*, and it is ſuppoſed to be the fineſt Organ in the world. I am however of opinion, that the *Temple* Organ far exceeds it in effect; and that, in ſome reſpects, it is a more curious inſtrument, the Compaſs being from D in Alt to double F, with the extraordinary circumſtance of having Quarter Notes.

On the Uſe of the Stops.

THE Stops are always placed on the right and left hand of the Performer. According to the modern cuſtom, the Stops for the Great Organ are all on the right hand; thoſe belonging to the Choir and Swell are on the left; thoſe belonging to the Swell being at the top, and the Choir Stops at the bottom. To be more

more explicit, the Great Organ, beginning at the bottom of the inſtrument, comprehends the Diapaſons, Principal, Twelfth, Flute, Fifteenth, Seſquialtra, Mixture, Trumpet, Clarion, and Cornet; on the left hand in the Choir Organ, we find the Stop Diapaſon, Principal, Fifteenth, Flute, Vox humane and Cremona; and on the Swell, the two Diapaſons, Principal, Cornet, Trumpet, and Hautboy. Which leads me to treat, as next in order,

Of the Nature and Compaſs of Stops.

AND here it is neceſſary to obſerve, that the Diapaſon is the foundation of the Organ, it being the true pitch, without which no other Stop could have a good effect: it binds, in fact, the whole together in one true body of Tone. There are however two diſtinct names for a Diapaſon, the one denominated the Stop, and the other the Open, Diapaſon. The Stop Diapaſon is chiefly made of wood; and has a ſquare plug at the top; which, being forcibly drawn up or preſſed own, flattens or ſharpens its tone. In other words, the further the plug be immerged, the ſharper it will be; and a contrary procedure invariably flattens this Diapaſon.

Of the Open Diapaſon.

THE Open Diapaſon is of metallic conſtruction, and the Pipes of which it is formed are nearly as long again as thoſe which compriſe the Stop Diapaſon. It is tuned by a Cone, which ſharpens the Pipes by extenſion, and flattens them by cloſure. N. B. The two Diapaſons muſt be tuned to the ſame pitch, being exactly in uniſon together.

Of the Principal.

THE Principal is likewiſe formed of a metallic ſubſtance, and is termed an Open Pipe. It is alſo tuned after the ſame manner with the Open Diapaſon; as, let it be univerſally remembered, are all Open Pipes. It will, I truſt, be excuſed, if I add that it is an Octave higher than the Diapaſon; and that, when an Organ is regularly tuned, the Tuner commences with this Stop, from whence the bearings of every other Stop, to uſe a profeſſional term, are afterwards laid. Or, to be ſtill more clear upon the ſubject, when the Pipes of the Principal are completed, the Pipes belonging to every other Stop in the Organ are tuned to them; therefore, as all other Stops are dependent upon this, it is juſtly and emphatically called the Principal.

The

Of the Twelfth.

The Twelfth is five Notes higher from the Principal, or twelve Notes higher from the Diapaſon. I ſhall only here ſay that it is likewiſe an Open Pipe.

Of the Flute Stop.

THE Flute Stop is formed of wooden Pipes, and is tuned in the ſame manner as the Stop Diapaſon. It is an entire Octave higher; upon which account we may call it the Octave Stop Diapaſon, as alſo the Principal to the Open Diapaſon, becauſe they are in uniſon together.

Of the Fifteenth.

The Fifteenth is an Octave higher than the Principal, and is alſo an Open Pipe.

Of the Seſquialtra.

IN the Seſquialtra, or combination of Pipes, each ſingle Key forms a Chord of itſelf, and they are blended together in different manners, ſometimes by three ranks, at others by four or five; but, when there are ſo many ranks, there is no Mixture Stop. In general they run thus; the Seventeenth, the Nineteenth, and the Two-and-twentieth: but theſe Pipes being ſo very ſmall, they are obliged to make ſeveral breaks in the order of Compaſs, by tranſpoſing the Pipes ſeven Notes back; otherwiſe the Pipes would be too acute, or ſhrill, for the ear to bear them.

Of the Mixture.

THE Mixture is a Stop which is neceſſary to complete the Seſquialtra, and the ranks are called the Twenty-fourth and the Twenty-ſixth.

Of the Trumpet.

THE Trumpet is a Reed Stop, and has a Pipe fixed upon a block, on which a braſs reed, a tongue, and a wire, are likewiſe fixed. It is tuned by the wire, which when raiſed flattens, and when driven downward ſharpens, the Pipes. N. B. All the Reed Stops are tuned in the ſame manner.

Of

Of the Clarion.

THE Clarion is an Octave higher than the Trumpet: this is alſo a Reed Stop.

Of the Cornet.

THE Cornet is an Half-Stop, never running lower than middle C: it conſiſts of four or five ranks of Pipes, which, being ſhorter in length, and wider in the tube, than other Pipes, give an harſh and loud effect. For this reaſon it may be neceſſary to add, that double Notes ought not to be uſed in a Cornet Piece.

Of the Vox humane and Cremona.

IT is only neceſſary here to ſay that theſe are Reed Stops, conſiſting of very ſhort Pipes, which are in uniſon with the Diapaſons.

Of the Trumpet and the Hautboy.

THESE Stops uſed in the Swell are both of the Reed conſtruction. The Trumpet is, in this caſe, more delicately voiced than that before mentioned in the Great Organ; and the Hautboy is likewiſe a very ſoft Stop in uniſon with the Diapaſon.

And here, as I do not think it neceſſary to give a Scale of every Stop diſtinctly, I will obſerve, that all of them, except the Cornets, take the complete compaſs of the inſtrument. The Cornet in the Great Organ, as before obſerved, takes but half; nevertheleſs that in the Swell is complete.

THE next circumſtance which I think it neceſſary to advert to is, to lay down a rule for blending of the Stops. Previouſly however let the Performer, when he ſits down to the Organ, draw out the Diapaſons on each ſet of Keys, by which means he is ſure of a foundation; and indeed this is abſolutely neceſſary, becauſe no Stop whatever ought to be uſed without one or both of theſe Stops, except the Flute. We will then ſuppoſe, that the firſt movement of the Performer will be that of a Diapaſon; and, if it be ſucceeded by that of a Cornet, let him, at the concluſion of the Diapaſon piece, hold down, with his left hand, the laſt Note in the Baſs, while, with his right hand, he draws out the Cornet on the Great Organ and Swell. When he has finiſhed this movement, his fancy may lead him to try the effects of the Swell; and in this caſe let him not likewiſe quit the laſt Note in the Baſs, until he has pulled out the full number of Stops on the Swell, and put in the Cornet on the Great Organ:—after this he may, with the right hand, begin on the Swell. This will prevent a long interval, which has a bad effect in any performance.

Should he next wiſh to try the Cremona, or Vox humane, let him keep the laſt Chord in ſound with his left hand, while, with the other, he draws out which of theſe Stops inclination may dictate, there being a great ſimilitude between them. When this is done, let him alternately play upon the Stop he had ſelected in the Choir Organ, and upon the Diapaſon in the Great, accompanying them, with his left hand, on the Swell. This has a pleaſing effect, and is likewiſe extremely grateful to the ear in the giving out of a Pſalm-tune. If the Hautboy Stop in the Swell be uſed, he muſt only uſe the Stop Diapaſon with it, taking care that the movement be in the Affettuoſo ſtyle; accompanied, as I before obſerved, only with the Stop Diapaſon in the Choir Organ, exhibiting light, Staccato Notes.

When the Trumpet in the Swell is uſed as an Echo to that in the Great Organ, draw out both the Diapaſons, and let the Baſs in the Choir Organ be the Stop Diapaſon and the Flute. But never uſe the Cornet in the Swell, except it be in a full Swell, or as an Echo to that in the Great Organ.

If you be deſirous of exhibiting a Flute Piece, let it be preceded by a ſlow movement on the Swell; and, if it be accompanied with a ſoft or Piano Swell in the Baſs, it will have a good effect. When the Flute Piece is finiſhed, let a few ſlow Chords on the Diapaſon conclude the Voluntary. I will here preſume to add, that in the very ſame manner ſhould every piece of Muſic, which has a Preſto movement, be concluded. It brings back that ſolemnity of mind which ſuch a volatile air has been permitted to ſport with too much for the dignity of Church or Cathedral Service.

After a Trumpet Piece, to conclude with the ſame ſubject on a Full Organ, has a very grand effect. This ſtrikes a ſublime awe, and is always to the credit of the Performer. In order therefore to prepare the Full Organ for uſe after the Trumpet Piece, it muſt be done while you are playing ſome paſſage on the Swell. During this period, which muſt be proportionably long, let the right hand draw out the Stops in the Full Organ; obſerving only, as an invariable rule, never to uſe the Cornet Stop in a Full-Organ Piece on any occaſion whatever,—becauſe that, in addition to its being a coarſe loud Stop, it runs but half through the inſtrument;

inſtrument; the conſquence of which is, the Organ would be unequal in its effect, and the Treble would be very conſiderably louder than the Baſs.

The Stop Diapaſon, and the Principal, on the Choir Organ, have a happy effect in an Andante movement. The Stop Diapaſon and the Flute are to accompany a Solo Voice. When the Choir Organ is deſigned to be full, never uſe more than the Stop Diapaſon, the Flute, the Principal, and the Fifteenth, becauſe the Reed Stops, if admitted, are too predominant, and are the moſt liable to be out of tune; nor, indeed, have theſe latter at any time ſo good an effect as when uſed, ſingly, with the Stop Diapaſon alone.

The Cornet and Trumpet Stops ſhould not be uſed immediately after each other; but ſome ſlow movement, on the Diapaſons, the Swell or the Choir-Organ, ſhould previouſly, by way of Interlude, be introduced.

Indulge me here, before I enter upon a fuller deſcripton of the Stops, and, by example, to render their knowledge more perfect, in recurring again, for a few minutes, to the compaſs of Organs. It is an error too frequent, where there are *ſhort Octaves*, to put down the Double A with the C♯, and the Double G with B♮, both of which have very bad effect. To remedy this, I would wiſh it to be noticed that, where there is a lower C♯, it is the Octave to A, firſt ſpace, as is the lower B♮ to G, firſt line. When, however, the Organ is of ſhort compaſs, the lower C♯ is in fact ſeldom to be found; and, where there is the appearance of that Key, the note is generally Double A. If theſe hints be properly attended to, I flatter myſelf they will give the performer a proper idea of uſing the ſhort Octaves; under which impreſſion, I now proceed to a further inveſtigation of the Stops both by precept and reference, or, as I have above termed it, by example.

On uſing, and properly blending the Stops.

The ſtyle or manner in which every inſtrument ſhould be uſed, is a firſt-rate object; and, as every Stop is in ſome degree the repreſentative of ſome ſingle inſtrument, the ſtyle, or manner, ſhould be correſpondently adapted. And yet, notwithſtanding this very obvious remark, I ſcarcely know of any inſtrument which has been ſo groſly abuſed as the Organ, for want of adaptation, and of blending the Stops properly together: theſe therefore, as errors of ſome magnitude, I ſhall now endeavour to prevent in future.

The ſtyle of writing for the Diapaſons has hitherto been in one manner, namely, by beginning at the extreme or lower part of the Baſs, and by climbing, if the expreſſion may be excuſed, Chord by Chord to the upper part of the inſtrument. Slow Fugues and imitations have alſo been much uſed; and, indeed, for the Open Diapaſon alone, this mode is very proper, the pipes not anſwering quick to the finger, particularly in the Baſs. But, when the Open Diapaſon is enlivened by the Stop Diapaſon, Airs of a more ſprightly nature may with propriety be uſed.—If the Swell and Diapaſon be exhibited alternately, it produces a pleaſing variety, of which an example is given in Voluntary the Fifth.

The Treble part of the Diapaſon, if the pipes be brilliantly voiced, greatly reſembles the tone of a German Flute; and, when accompanied upon the Swell in ſemi-quavers, imitating the Tenor Fiddle, it is productive of a very agreeable melody; and, as I have before obſerved, the Vox humane or Cremona, uſed alternately, adds greatly to the effect, for an example of which ſee Voluntary the Eighth.

N. B. In a movement of this kind the Swell muſt be kept ſhut.

The Principal is a Stop in uniſon, as before obſerved, with the Flute, and which nevertheleſs ſhould never be uſed ſingly, in manner of a Flute, becauſe it doth not anſwer quick to the finger; but, when blended with the Stop Diapaſon, in an airy ſtyle, it is ſhown to the greateſt advantage. The nature of this combination is exhibited in Voluntary the Seventh. I will here take occaſion to add, that this is the beſt mixture of Stops upon the Organ.

Neither the Twelfth, nor Fifteenth, is uſed ſingly, being only calculated for full Pieces, or for a mixture, ſuch as with the Diapaſons, the Principal, the Twelfth and Fifteenth. A movement of this kind I have given in Voluntary the Fourth.

The Tierce is a Stop which I now mention for the firſt time. It is a third above the Fifteenth, harſh and diſagreeable, being voiced very ſtrong; in conſequence of which the third predominates in every note: indeed the modern builders, very judiciouſly, never let it ſtand as a ſingle Stop, but blend it with the Seſquialtra—after which, by voicing it infinitely ſofter, it qualifies that coarſe effect, and reduces it, in ſome meaſure, to order.

There were many other Stops uſed by the ancient builders, which, experience having dictated their bad effect, are now, by the moderns, entirely omitted. Among theſe, I will juſt mention that the Quinterdeen was a fifth above the Diapaſons, and that the Laragat was an octave above the Twelfth. This latter now forms a part of the Seſquialtra; and, in fact, all the ranks of the Seſquialtra and Cornet had different Stops to draw out, which, from their mul-

multiplicity, as well as from the difficulty of blending them, were very perplexing to the Performer.—The Quinterdeen is now entirely omitted.

A number of other Stops, uſed by the ancients, I ſhall not here mention, becauſe they are juſtly reprobated. I proceed therefore in my delineation of the modern ſyſtem, as far as it reſpects the Organ.

The Flute, or Flageolet as it may be juſtly called, it being an octave above the inſtrumental Flute, requires airy muſic, of which I have delivered a ſpecimen in Voluntary the Third.—It likewiſe has a pleaſing effect when accompanied with the Swell; and it is a relief to the Diapaſons in a movement deſigned to imitate the Horns, an example of which may be referred to in Voluntary the Fifth.

N. B. The Stop Diapaſon has likewiſe an happy effect as a relief to a Trumpet Piece; an example of which may be conſulted in Voluntary the Ninth.

The Trumpet Stop, repreſenting the martial inſtrument of that name, ſhould never comprehend any note when a Trumpet Piece is intended, but what ſtrictly correſponds with the ſcale of that inſtrument: in other words, the air ſhould be martial and grand. The lower part of the Swell and the upper part of the Trumpet, as in Voluntary the Ninth, have not perhaps an imperfect reſemblance of Horns and Trumpets; and the Baſs, as an accompaniment, ſhould be the Diapaſon in the Choir Organ. The Baſs of the Trumpet, when uſed at the concluſion of a muſical piece, has a very bad effect, it being very coarſe, unleſs when uſed in the Full Organ. I beg leave again to obſerve that to repeat the primary ſubject on the Full Organ is truly grand; an example which I have endeavoured to give in Voluntary the Ninth.

The Clarion is never uſed but in a full piece. The Cornet Stop requires light airy muſic, and is generally accompanied by a moving Baſs. I have ſpoken, in the former part of this Treatiſe, more particularly about this Stop; and, that I have not written any particular movment for it, is becauſe it has already been judiciouſly and indeed ſufficiently adverted to by other Gentlemen of the profeſſion, namely, Mr. *Stanley*, Mr. *Berg*, and others.

The Seſquialtra is wholly adapted to the Full Organ, although it has ſometimes been made uſe of as a ſingle Stop, and as ſuch written for by Authors. I may remark, that where there is no Cornet, the Seſquialtra is a tolerable ſubſtitute.

The Cremona, Vox humane, and Baſſoon, are Stops generally uſed for the Choir Organ, although ſometimes, as Reed Stops in the Swell, or great Organ. I do not however think them calculated for Chorus Stops. One ſtyle of muſic, for theſe Stops, is generally uſed in an Adagio or grave movement; and it ſhould by no means exceed an Andante.—Such paſſages as are written for the Violoncello are beſt calculated for theſe Stops.

The Cremona, Vox humane, and Baſſoon, were deſigned to repreſent three ſeveral inſtruments. In reſpect to the Cremona, as firſt in order: it is ſuppoſed to aſſimilate with the Fiddle ſo named from a city renowned for making thoſe inſtruments; yet I think it by no means a good imitation, it being neareſt in tone to the Violoncello; therefore the Middle, or Tenor part of the Organ ſhould be uſed in adapting muſic to this Stop.

The Vox humane, ſo called from an inſtrument between the Hautboy and Baſſoon, is uſed as a Tenor in warlike muſic, and, ſingly, is meant to imitate the human voice: it is beſt calculated for Vocal Muſic.

N. B. It is five notes lower than the Hautboy in compaſs.

The Baſſoon needs no deſcription, as it is generally known for an imitative movement. See Voluntary the Eighth.

In our modern Organs there is a Stop introduced, called the Dulceano, or, in other words, a delicate open Diapaſon, which, when the Flute is added to it, reſembles the Cymbal. The Pipes of this Stop are much longer, and the diameter much ſmaller, than that of the Diapaſon. This is one of the beſt modern improvements. Muſic intended for it muſt be equally delicate for that of the Hautboy; and it ſhould be performed without the addition of the Stop Diapaſon, as that Stop would be too powerful for it. If the Dulceano be in the Choir, or even in the Great Organ, the Flute may be blended with it; which adds a peculiar brilliancy; and, in this caſe, more ſprightly muſic may be uſed, the accompaniment being the two Diapaſons in the Swell, as piano as poſſible. I may juſt here add, that the moſt beautiful of this kind of Stop I ever heard was made by Mr. *Gray*, particularly one in a ſuperb Organ lately ſent to *Calcutta*, in *India*. A Dulceano placed in the Swell, would be a great addition, as it might be there uſed with more delicacy than on the Full or Choir Organ. This Stop was firſt introduced by the late Mr. *Snetſler*.

The ſtyle of uſing the Swell, I have before glanced at; but, as I may not have been ſufficiently explicit, I ſhall here be more prolix.—In the Cyclopædia of *Chambers*, by Doctor *Rees*, it is obſerved, and very juſtly, "that, among "the modern improvements on the Organ, the moſt remarkable are the Swell "and the Tremblant. The former, invented by an Engliſh Artiſt, conſiſts in "a number of pipes, placed in a remote part of the inſtrument and incloſed "in a kind of Box, which, being gradually opened by the preſſure of the "foot, increaſes the ſound as the wind does the ſound of a peal of Bells, or "ſuppreſſes it in like manner, by a contrary action. The Tremblant is a con-"trivance, by means of a valve in the Poſtvent or paſſage from the wind-cheſt, "to

" to check the wind, and admit it only by ſtarts, ſo that the notes ſeem to " ſtammer, and the whole inſtrument to ſob, in a manner very offenſive to the " ear." There is a Tremblant in the German Chapel at the *Savoy*.

The Swell, however, is frequently treated in an improper manner, namely, by moving the foot too haſtily up and down: in fact, it ſhould be uſed only by the ſloweſt gradation, particularly in a full Swell Piece; an example of which I have thought proper to give in Voluntary the Tenth, in which I have diſtinctly marked the Creſcendo and Diminuendo characters, as, in my judgement, the full Swell ſhould be expreſſed. Where there is no ſuch character marked, the Swell muſt be kept cloſe ſhut, and gradually increaſed, or decreaſed, as the characters direct. If this example be properly adhered to, it will give the performer a juſt idea of uſing the Swell. A Full-Organ piece, ſucceeding a movement of this kind, is very ſtriking; an example of which I have given in the ſame Voluntary. This kind of movement is likewiſe a good introduction to a Trumpet, a Cornet, or a Flute Piece, and indeed any other lively movement; as alſo is a Siciliano, for which ſee Voluntary the Third. The ſingle Stops in the Swell, I have before mentioned; therefore I ſhall only add, that I have written a movement for the Hautboy in Voluntary the Fourth.

The Great or Full Organ, is the next thing in rotation. Having gone through the ſingle Stops in regular progreſſion, exhibiting their uſe ſingly, and how they may be blended together; having treated them as ſingle or ſolo inſtruments, I ſhall now endeavour to bring them into one grand chorus or full band. And, as there are ſeveral Stops which cannot be made uſe of in a Solo manner, I ſhall here treat them as Ripianos, and blend them in one general maſs. For the Organ, you will excuſe the digreſſion, may juſtly be compared to a full band, it being the repreſentative of all, or at leaſt the greater part of inſtruments known. Let me be indulged likewiſe in obſerving, that it not only is the moſt noble, but, if we do not diſcredit hiſtorical evidence, the moſt ancient of all others. All inſtruments indeed, after the Organ, appear to a manifeſt diſadvantage; and, when the inſtrument is in the hands of a ſkilful performer, the moſt powerful band muſt follow its lead. A ſtriking inſtance of this was, at the late Commemoration of *Handel*, in *Weſtminſter Abbey*, univerſally felt and acknowledged. The circumſtance I allude to, is where Mr. *Bates*, on an Organ made by *Green*, exerted himſelf in ſo judicious and maſterly a manner, as to make the moſt potent of all Bands, hitherto heard in this, or in any other Kingdom, obey in every Chord. The Organ likewiſe bears a ſacred diſtinction in the Church, and is preferred before all inſtruments for that ſolemn ſervice. Indeed it would take more time, to deſcribe this valuable inſtrument and its powers, than any mind can dictate, or the pen deſcribe: I ſhall therefore proceed in the continuation of this little Treatiſe.

As the Full Organ was before ſaid to be the repreſentation of a full band, ſo ſhould the muſic, in this caſe, be accordingly adapted. I know of no pieces more proper than a Largo, a Fugue, or ſlow Adagio, with cloſe combined harmony. I have therefore written a Largo, as an introduction to this work. I have alſo written another, in Voluntary the Sixth, of a different kind, with a Fugue to ſucceed it, the Largo being in the minor, and the Fugue in the major third.

And here I beg leave to hint, that not only the pieces which are to be played, but alſo the method of playing them, ſhould be well conſidered. One error, too frequent in young performers on the Organ, is touching the keys in a light and ſuperficial manner, forgetting perhaps, that this inſtrument is different from the Harpſichord or Forte-piano, as the length of any note may be expreſſed upon it: therefore it is proper every note ſhould have its due length and expreſſion; nor ſhould any note be quitted, until the length of ſound required be fully complete. This method, nicely obſerved, will give the performer a right idea of the touch of an Organ.

In the performing of a Largo, which movement is, I apprehend, beſt calculated to try the effect of the Full Organ, I would recommend a firm and ſteady manner, taking off the right hand a ſemi-quaver reſt before that of the Baſs. I have given an example of this in the latter part of the Introduction; and this method, independent of the caſe in queſtion, gives a peculiar grandeur to any full piece on the Organ, where the harmony runs nearly counterpoint.

Muſic written or adapted for the Great Organ, ſhould be conſtituted for as many parts as can be conveniently managed by the hands; and, where ſingle notes are only marked in the Baſs, the Octaves ſhould be uſed as much as poſſible. Light muſic is very improper for the Full Organ. Pieces, ſuch as Leſſons for the Harpſichord or Forte-piano, and, I will haſard the aſſertion, the greater part of our modern Overtures, are very ill adapted for this inſtrument. In playing Concertos on the Organ, the Solo part ſhould be upon the Choir or ſoft Organ, or in other words, on the Diapaſons, Principal and Fifteenth, and the Tutti parts on the Great Organ; and theſe latter, being generally written full, it produces a very good effect, in any full piece, where there are running or moving paſſages, for either hand to accompany in Chords. I have given an example of this in Voluntary the Eleventh.

In Full-Organ playing, to take a ſubject in the Baſs with Octaves, is particularly grand; and this method is a peculiar excellency of a Gentleman now living, namely, the celebrated Dr. *Worgan*. Nor indeed, in this reſpect, was any man more happy than the late Mr. *Samuel Jarvis*, whoſe memory muſt ever be lamented by all who, in any ſtyle, have had the pleaſure of hearing him perform. His delicacy in uſing the ſingle Stops beggars deſcription; his imagination appeared to be boundleſs in reſources of variety and taſte. And let it not be improperly conſtrued, if I am proud here to declare, that it is to him I chiefly

I chiefly owe the ſmall ſhare of profeſſional ability I may poſſeſs, and which I ſhall ever, with heart-felt gratitude, acknowledge.

To proceed:—Mr. *Handel*'s muſic, for the practice of all who wiſh to become good performers on the Organ, particularly his Overtures and Choruſes, I would wiſh principally to recommend. For my own part, I have faintly endeavoured to ſhow the ſtyle and manner in which the Full Organ ought to be uſed; and ſhall now take the liberty to offer ſome advice to my junior Readers. They will perhaps excuſe me, if I remind them, in the firſt place, that it is not only the practice of ſet Pices to which they ſhould attend, but alſo the frequent hearing, and obſervation upon the performances, of experienced maſters. In illuſtration of this, obſerve, that as there is no ſtudy more dry and intricate than that of Thorough Baſs, and none more difficult to acquire without the aſſiſtance of an experienced Maſter,—ſo alſo, except the practitioner pays the ſtricteſt attention to the performance of judicious maſters, he will never, in any branch of practice, acquire a right method of performing himſelf. I do not here mean to depreciate the ſtudy of Authors in the cloſet, or the practice of their pieces; but I lay ſo great a ſtreſs upon hearing our moſt celebrated cotemporaries, becauſe it is ſo beneficial to the underſtanding, and ſuch a ſurpriſing auxiliary to the ear. I ſhall therefore, upon theſe conſiderations, point out a few eminent Maſters for particular attention. Theſe are, Dr. *Worgan*, Mr. *Battiſhill*, Mr. *Groombridge*, Mr. *Raymond*, and Mr. *Baumgarten*; all of whom, although various in their ſtyle, yet each of them, in his reſpective manner, may be regarded as a model. Many others, particularly Meſſrs. *Charles* and *Samuel Weſley*, I might advert to; but, as a multiplicity of names might be burthenſome to the memory, without adding to the judgement in ſelection, I ſhall here take my leave of this ſubject, by only adding what, although generally, is not perhaps univerſally known,—namely, the Churches to which theſe Gentlemen reſpectively belong, and where, of courſe, they may be heard. Dr. *Worgan* is Organiſt of *St. Mary Axe*, and of *St. Botolph, Alderſgate, London*; Mr. *Battiſhill* is Organiſt of *St. Clement, Eaſt-Cheap*, and of *Chriſt-Church, Newgate-ſtreet, London*; Mr. *Groombridge* is Organiſt of *St. Stephen, Coleman-ſtreet, London*, and of *St. John, Hackney*, in *Middleſex*; Mr. *Raymond* is Organiſt of *Chriſt-Church, Spital-Fields*, and of *St. Michael Baſſiſhaw, Baſinghall-ſtreet, London*; Mr. *Baumgarten* is Organiſt of the *Savoy* Chapel, in the *Strand, London*; and the two Mr. *Weſleys*, as having no public ſtation in the Church, are only to be heard in private, through the medium of friendſhip.

I have now only, for the benefit of Country Organiſts, as they are at a great diſtance from Organ-builders, to add ſomething reſpecting the method of keeping an Organ in order. One defect which this inſtrument in general is liable to, is called Cyphering; by which we are to underſtand the ſounding of any note, without any apparent preſſure of the Keys. This will ariſe ſometimes from a bit of dirt getting under the Pallet; and the remedy is, to take down the front of the Wind-cheſt, and, with a feather or fine bruſh, clear away the collected duſt. Sometimes it is cauſed by the Spring being too weak, which forces the Pallet up to the Groove: when this is the caſe, the Spring muſt be taken out, and ſtrengthened, by making it wider. If the Keys at any time remain down, which will ſometimes happen, owing to their being ſtruck too hard, the Trickers, the Backwells, Trackers, and Roller-boards, which are the conveyances from the Keys to the Pallets, muſt be examined, as they will ſometimes get out of their place, and ſo keep the Key down. Another defect is, that the Pins, which ought to keep the Keys ſteady, become bent, and prevent the freedom of their motion; it is ſcarcely neceſſary to mention that theſe muſt be ſtraitened. A Key will alſo ſometimes ſwell, through the damp: when this is the caſe, the Key muſt be taken out, and tenderly filed, and the holes through which the Pins go muſt be opened a little. If at any time the Pipes do not ſpeak freely, it is owing to their not being properly fixed to the apertures aſſigned them, or that ſomething may have lodged in the Pipe. If the Pipes at any time over-blow, which occaſions a falſe tone, the Foot of the Pipe, if it be metal, muſt, in a gentle manner, be hammered, ſo as to make the orifice through which the wind paſſes ſmaller; which prevents a greater body of air paſſing through the Pipe than it can ſuſtain. This precaution is likewiſe neceſſary when a Pipe is too loud.*

A Stop Diapaſon, or a Flute Pipe, both of which are generally made of wood, if they be too loud, or over-blown, are prevented by wedging a ſmaller or larger piece of wood in the Foot of the Pipe, correſpondent to the defect. There is however another cauſe which makes theſe Pipes have a falſe tone; namely, if the Plugs by which they are tuned be not properly fitted; ſo that great part of the air paſſes through the Pipe, and makes it ſpeak falſe. Sometimes a Joint will ſtart, or a ſmall fraction be found in the body of the Pipe: both theſe muſt be carefully cloſed, or the Pipe will not have its proper tone.

If the Stop Diapaſon, or Flute, be made of metal, they are tuned by Ears, or Shades, placed on each ſide of the Mouth; which, by cloſing them towards the Mouth, flattens, and by the reverſe, ſharpens the tone.

The large front Pipes of an Organ are tuned by an opening in the back of each; which, by compreſſion, are flattened, and by diſtenſion are ſharpened. If theſe Pipes at any time do not ſpeak properly, it is probably the fault of their Conveyances; in which caſe it will be neceſſary to examine whether the Joints are ſound, and whether they are fixed firm in their places at either extremity;—otherwiſe they will loſe the wind, and not carry a ſufficient body of air to fill the Pipes.

In ſome Organs there is a defect very difficult to remedy, becauſe it is chiefly occaſioned by bad workmanſhip;—I mean a running in the Sound-board, cauſed by the work being not properly fitted, by which means the wind eſcapes out of its proper channel; ſo that, when one Key is put down, you will hear ſome other Pipes not belonging to it ſound. In truth, ſuch work ſhould be entirely renewed. Sometimes however this will happen, becauſe the upper boards are not ſcrewed down ſufficiently tight. This defect likewiſe is ſo general in ſome Organs,

Organs, that there will be runnings in every note. If any two Stops run one into the other, they muſt be uſed together; by which means the wind will return to its proper channel, and the fault be covered. Sometimes there is a defect in the wind, which makes the ſound come out by ſtarts, ſeemingly, at times, as if the wind was nearly gone. This inequality of ſound proceeds frequently from not having a ſufficient weight upon the Bellows. It may likewiſe be neceſſary to examine the Folds, and ſee that the Joints are properly covered with leather; for, except the Bellows be ſound, and a ſufficient weight be placed upon them, the tone of the Organ will never be equal. Sometimes the Organ will loſe its wind on account of its Trunk; which if unſound, and the front of the Cheſt is not ſcrewed cloſe, the Purſes (being bits of leather faſtened to the wire that opens the Pallet, and which are glued to the bottom of the Wind-cheſt to prevent the eſcape of any part of the air), may be found uncemented, or not properly glued together. In this caſe, a proper cement is the object.

The Shifting Movement, or Pedal, for taking off the Great Organ, is very frequently faulty, and will not riſe, after the preſſure of the foot, for the blank parts of the Slider ſufficiently to quit the Groove for the admiſſion of the wind into the Pipes. There is alſo another fault, which this Movement is liable to; namely, that when the foot preſſes down the Pedal, the blank part of the Slider does not quite cover the Grooves; by which means the Chorus Stops are not entirely taken off. To remedy theſe defects, it is neceſſary to take off the upper board which covers the Slider, and to rub the Movement well with black-lead. This will cauſe it to work with freedom and eaſe; and it may be obſerved alſo, that when the upper board is placed again in its former ſituation, it ſhould be ſcrewed down faſt, otherwiſe it will occaſion a running. If the Spring be ſtrong that forces the Movement, and the Pedal has ſufficient play, there is no doubt but it will act properly.

Having made theſe few remarks, which I flatter myſelf will not be without their uſe to ſuch as are not conſtantly in the way of aſſiſtance, I conclude this little Treatiſe, with an humble hope that it will have the deſired effect. That effect was, in truth, to give to junior Performers, and alſo to others who admire the ſcience, a proper idea of the Organ; or, in other words, to facilitate its exhibition in a decided ſuperiority over every other inſtrument.

F I N I S.

To

Mr. Jonathan Battishill

Sir

Had I adopted a custom which, I fear; has sometimes prevailed, I mean, if, while I solicited your Patronage for the following little work, I had secretly intended, indirectly at least, afterwards to establish an opinion of my own critical knowledge in the Science of Music, under the plausive veil of delineating your professional knowledge and Talents, I should, even in my own opinion, have been deserving of the keenest censure.

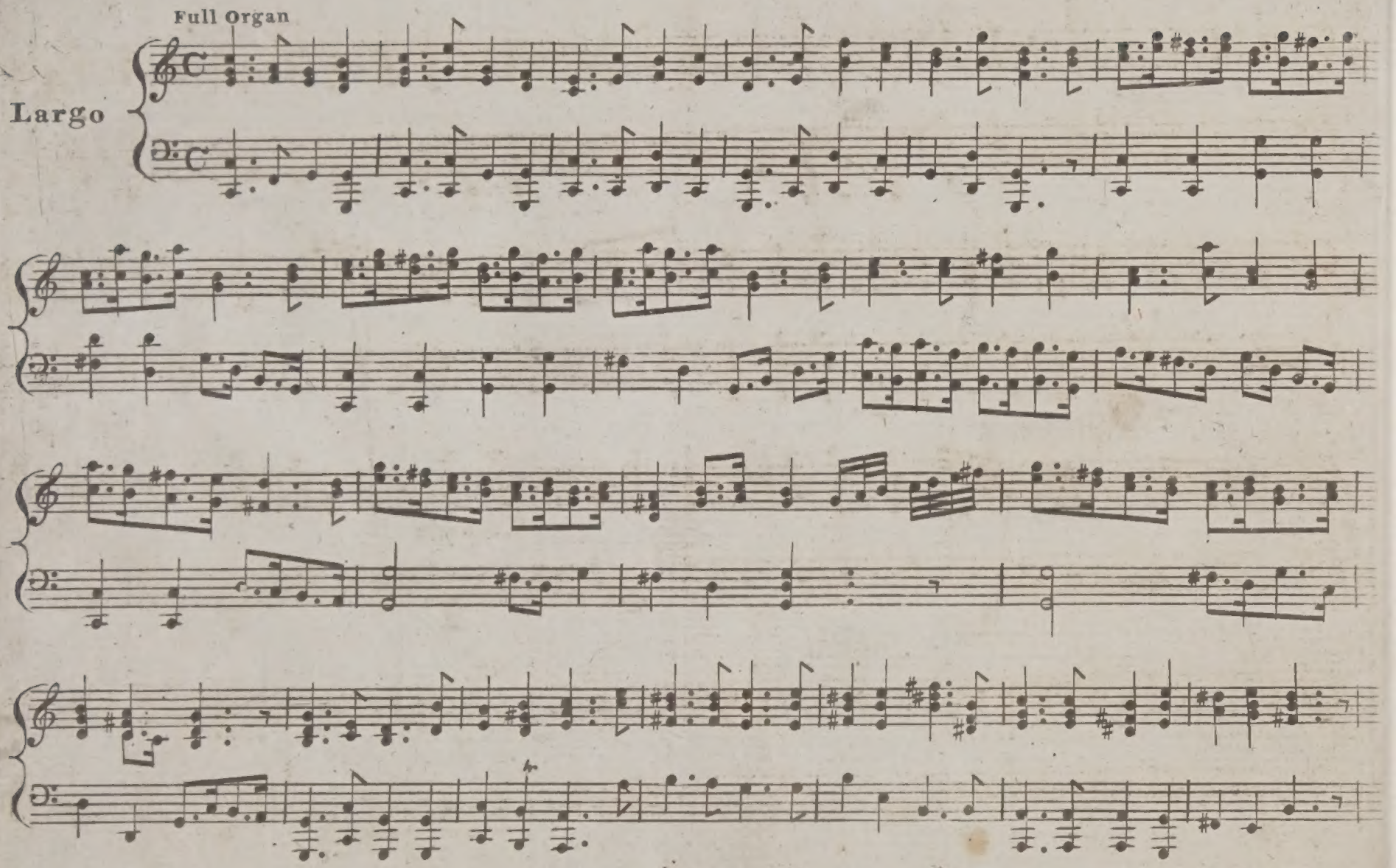
Fortunately however; it must be allowed, that if even such had been my motive, the public Voice has long been in the habit of Anticipation, and that consequently Adulation has no valuable Gem to offer upon the occasion.

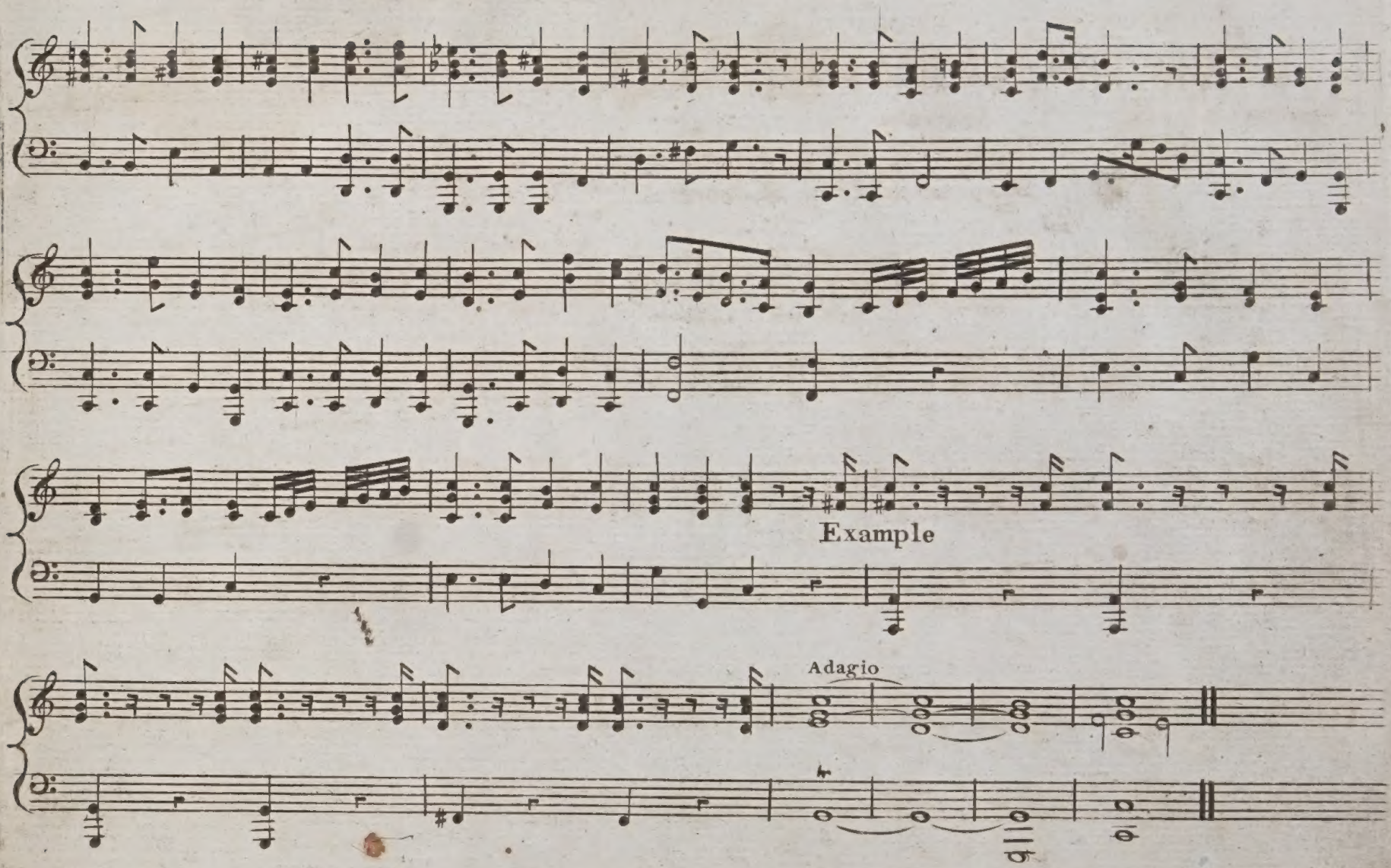
In this Dedication therefore, I only wish to announce the honor of your most respectable Sanction to this Address, and of the probable Hope which you seem to entertain, that my present efforts, more especially among the junior members of the Profession, will not be intirely useless. I take the Liberty of Subscribing my self, with all due respect, Sir,

Your much obliged and devoted Servant

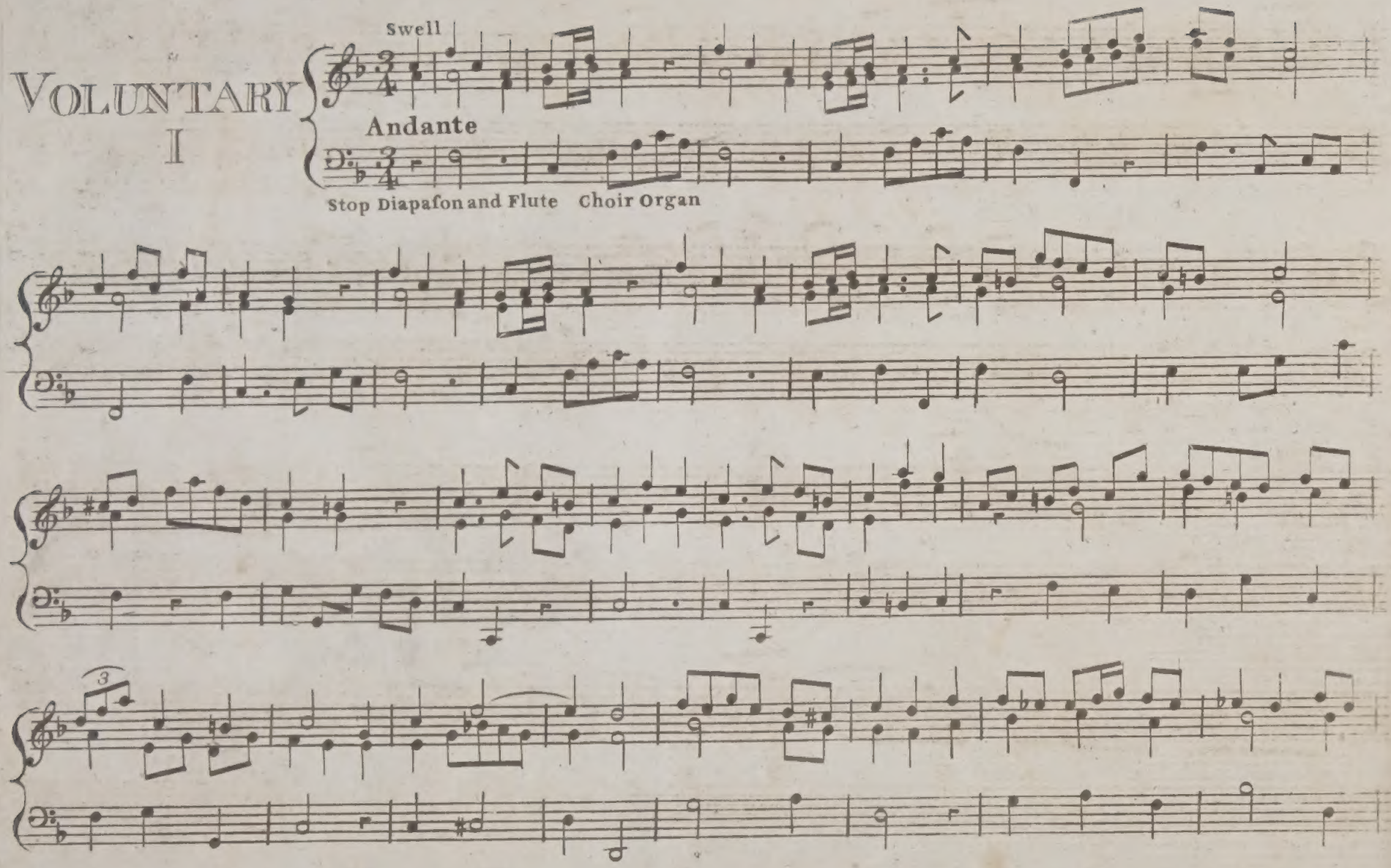
Jonas Blewitt

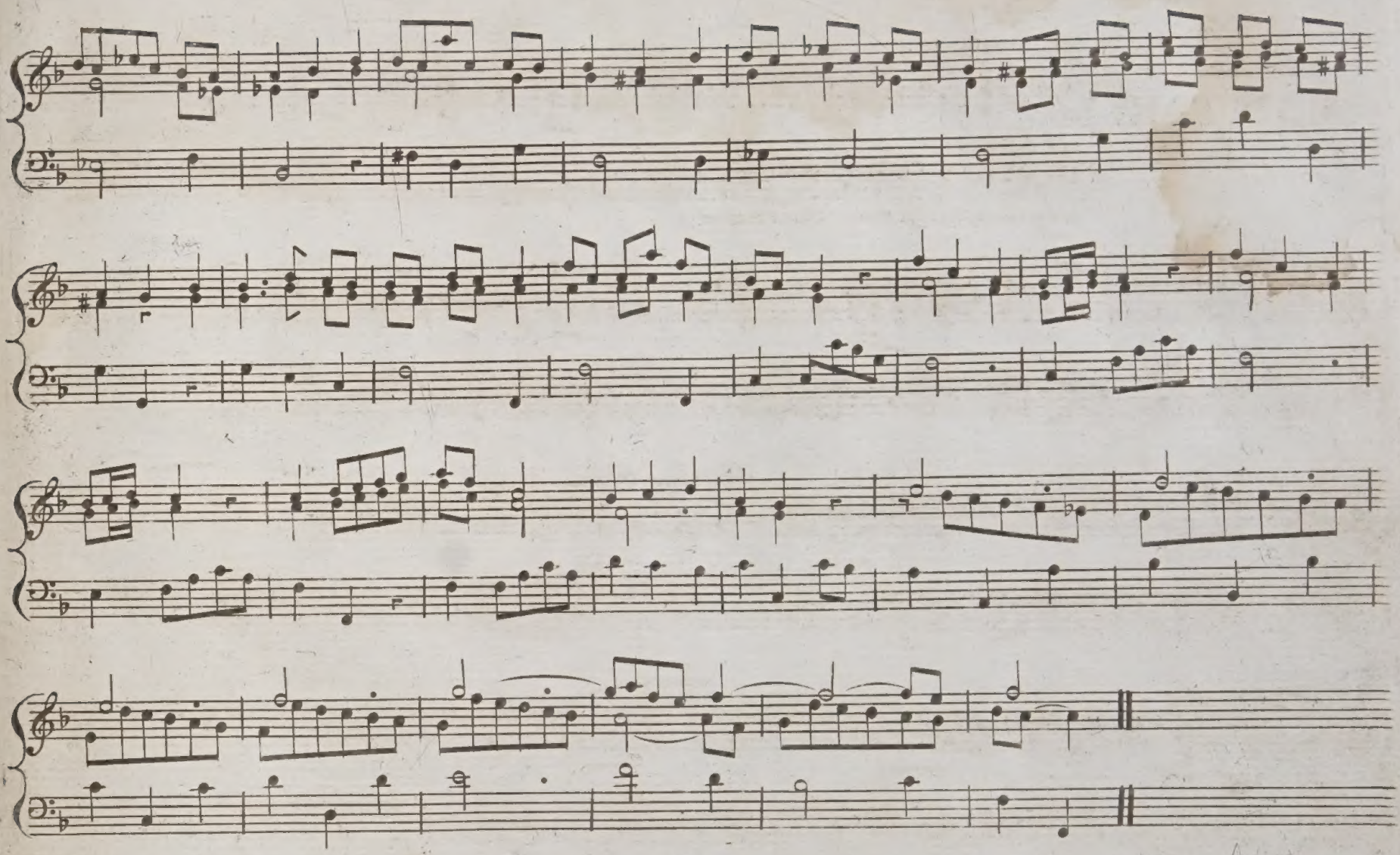
INTRODUCTION

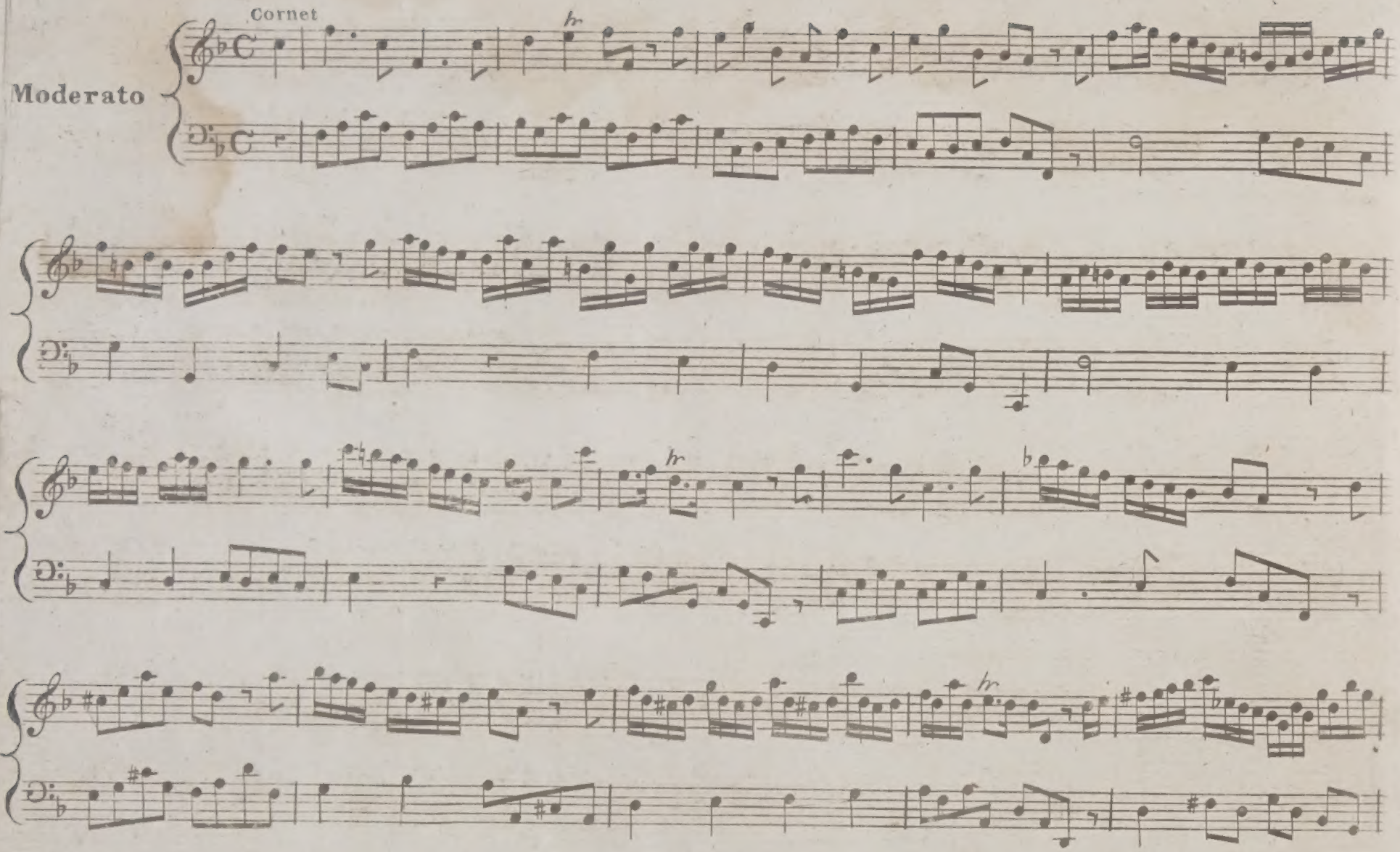


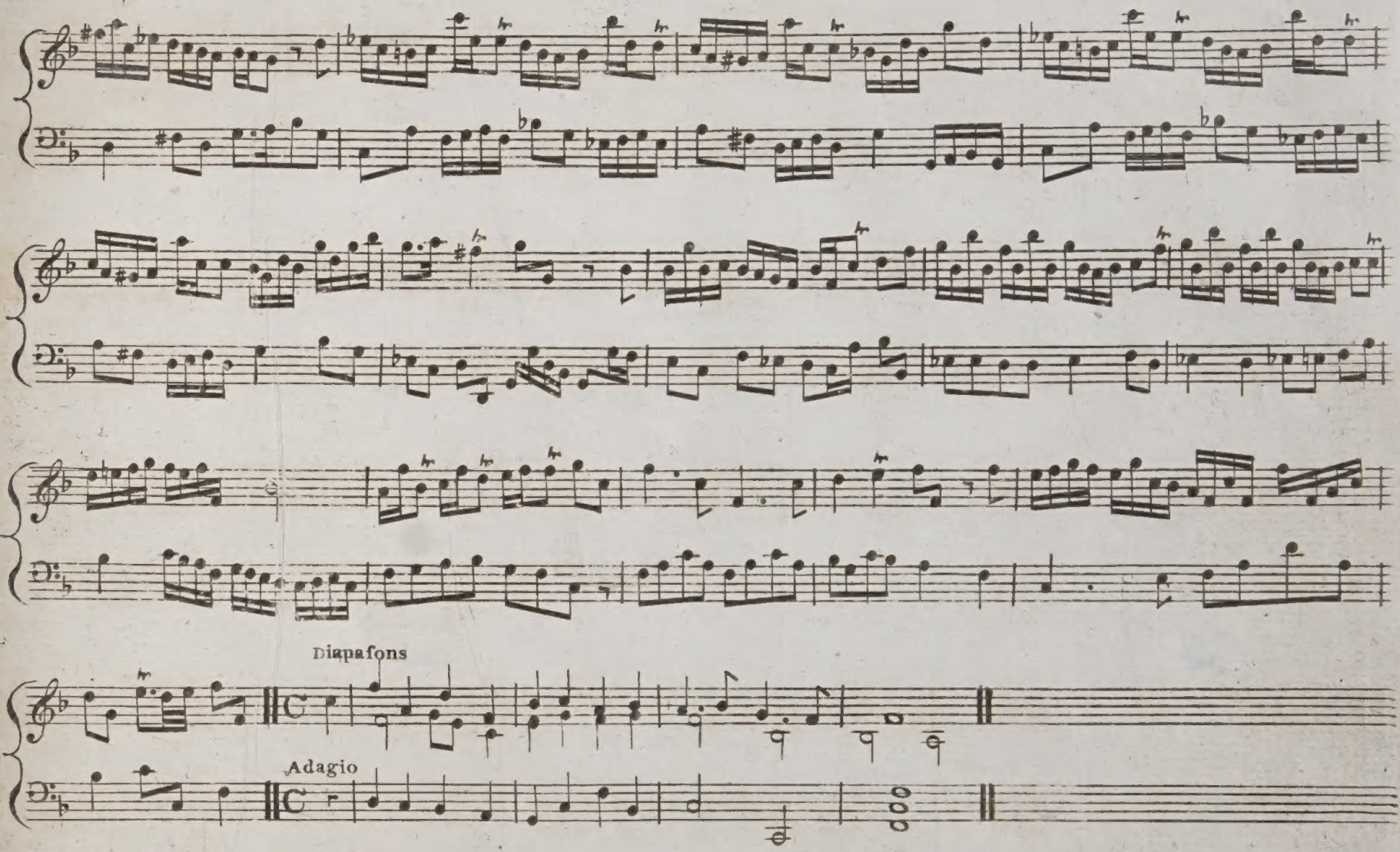

Example
Adagio

VOLUNTARY I

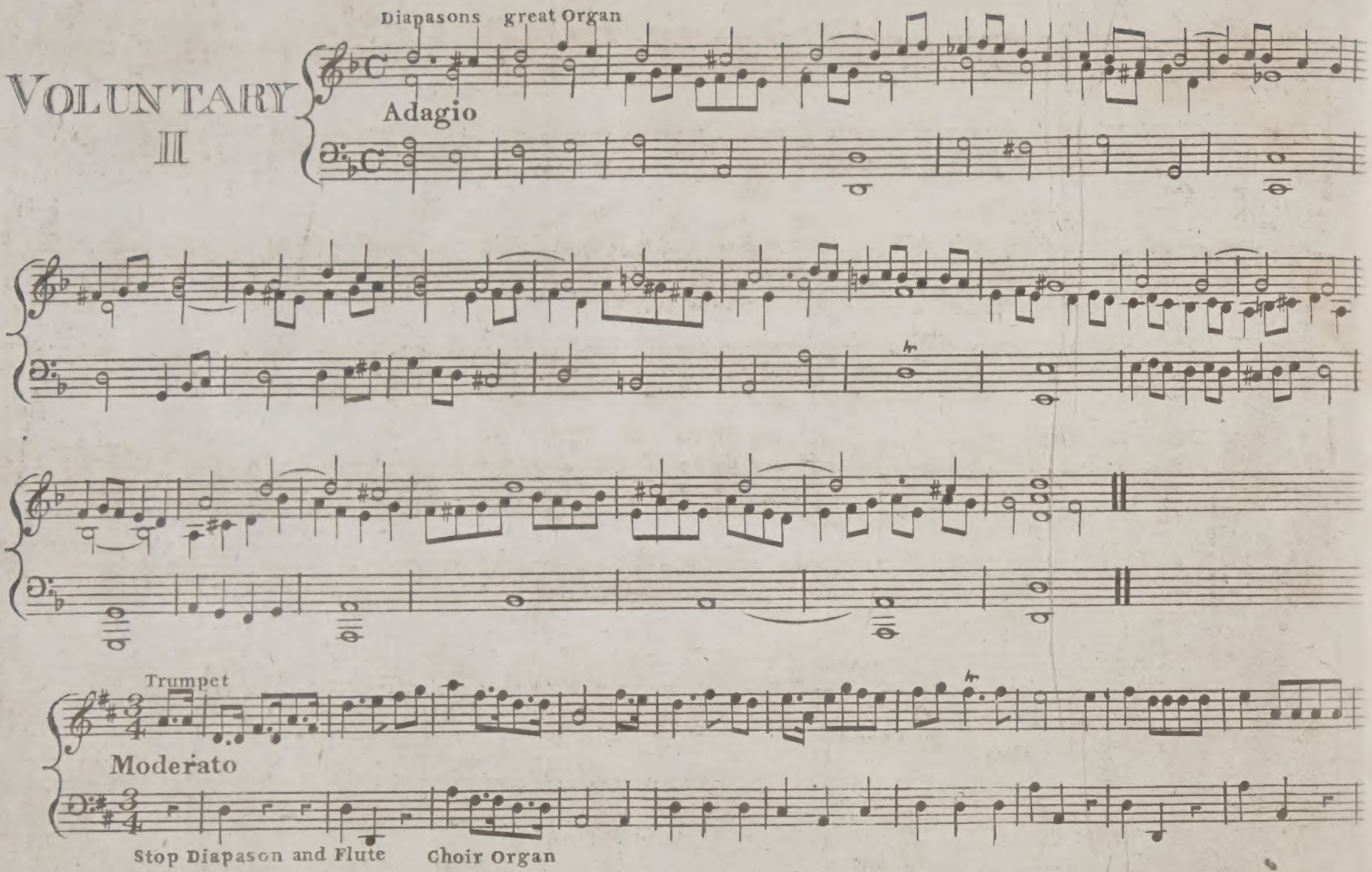


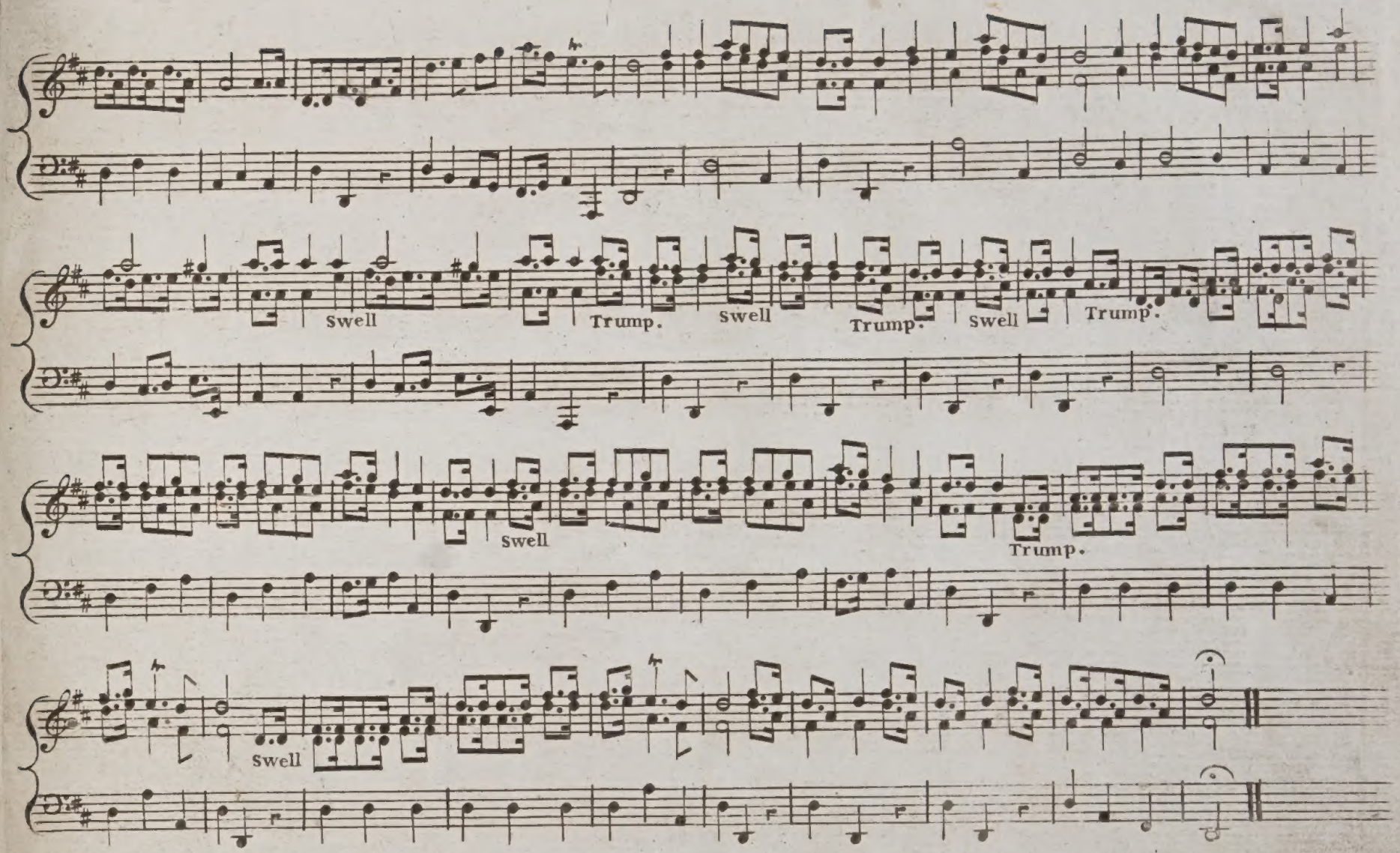



Cornet
Moderato

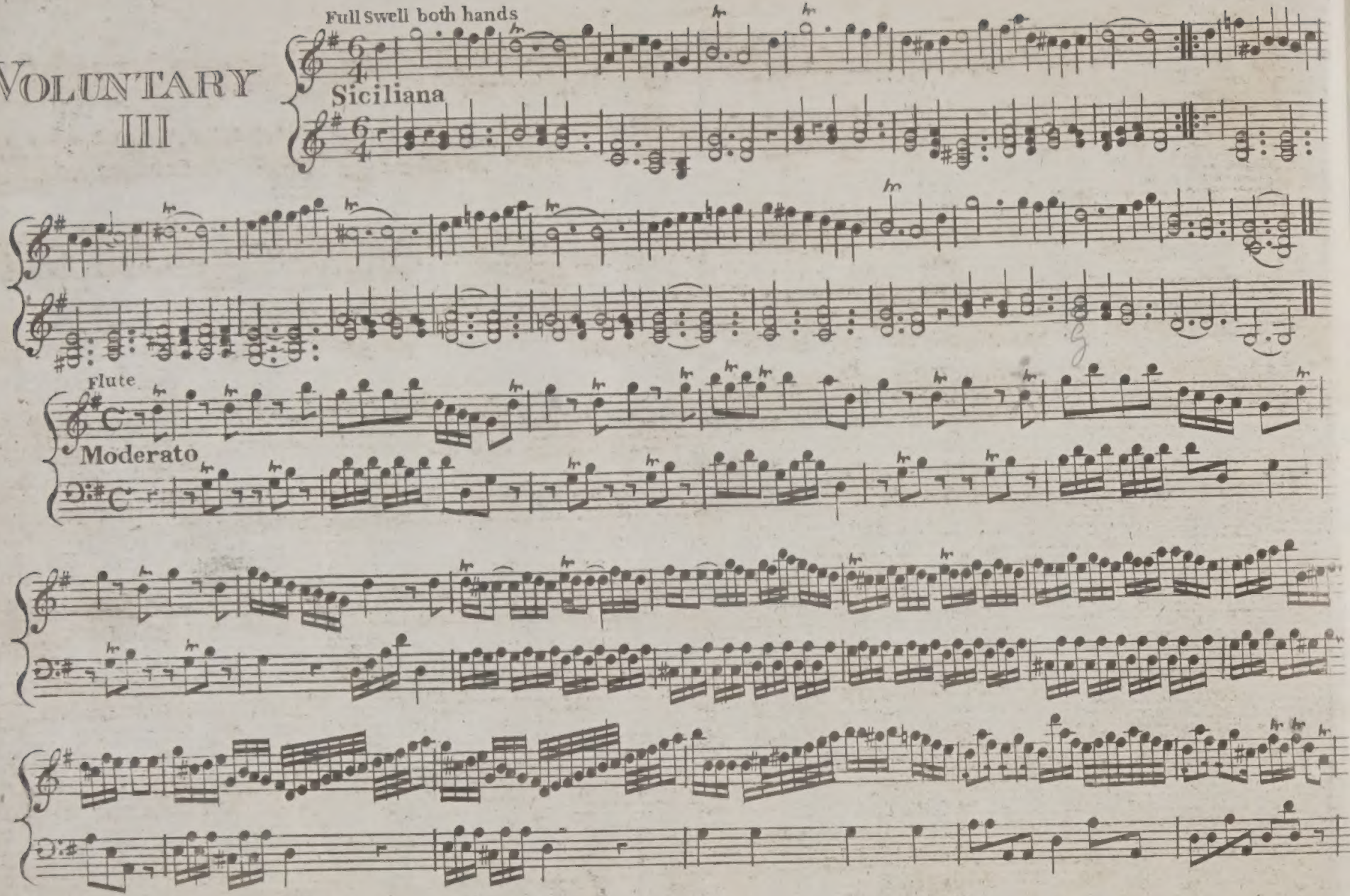

Diapafons
Adagio

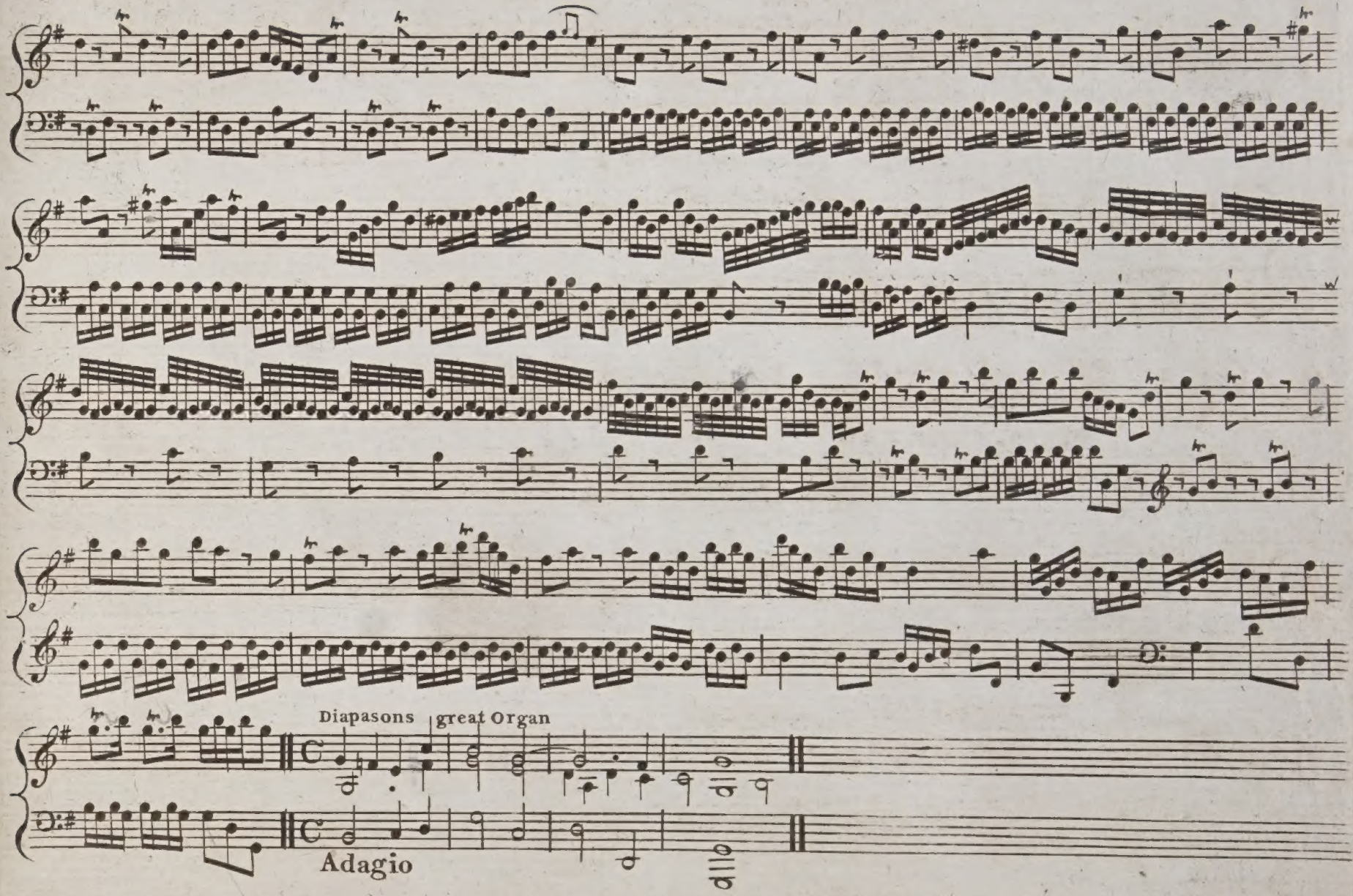
VOLUNTARY II



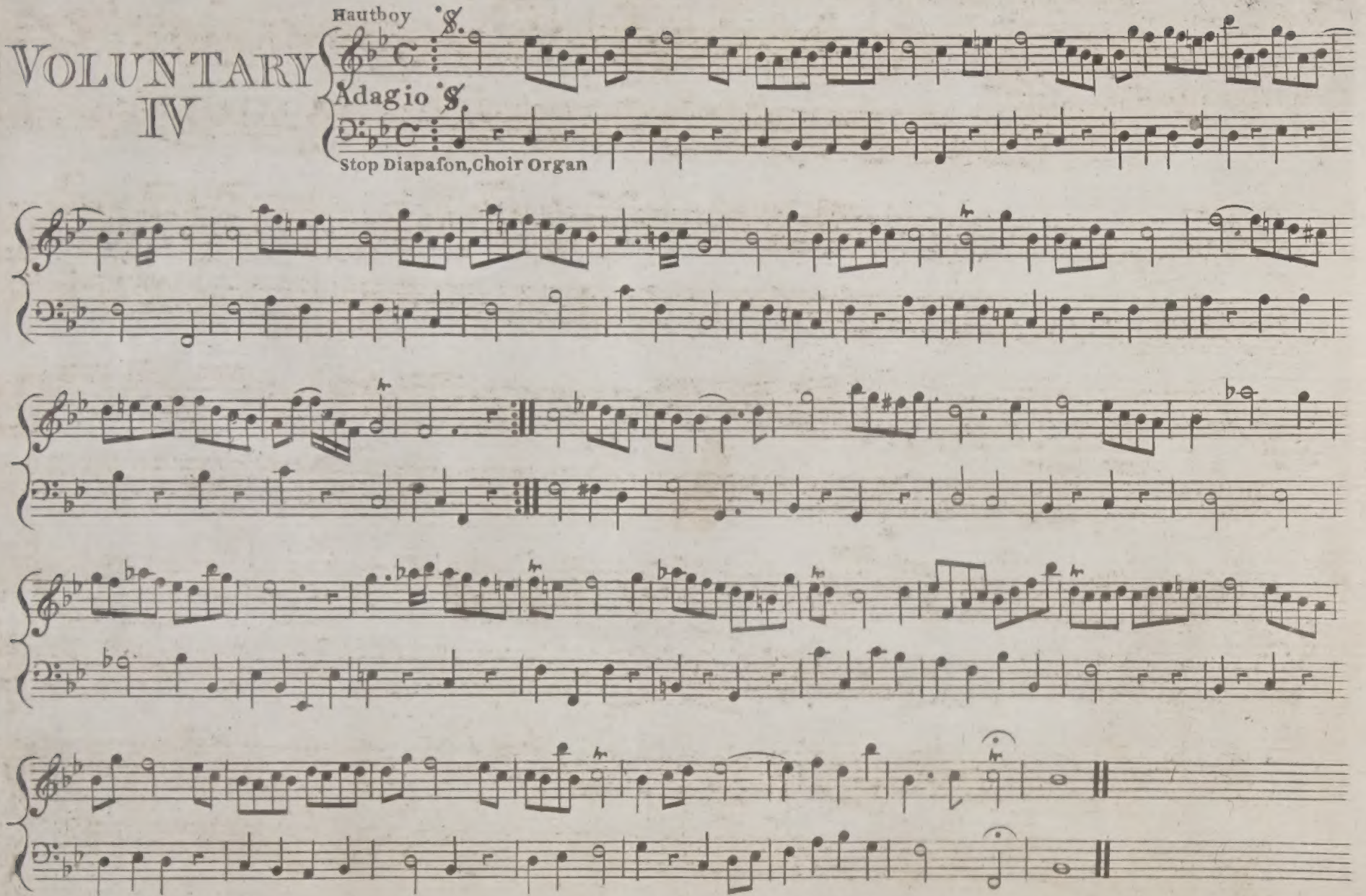

Swell
Trump.
Swell
Trump.
Swell
Trump.
Swell
Trump.
Swell

VOLUNTARY III




Diapasons
great Organ
Adagio

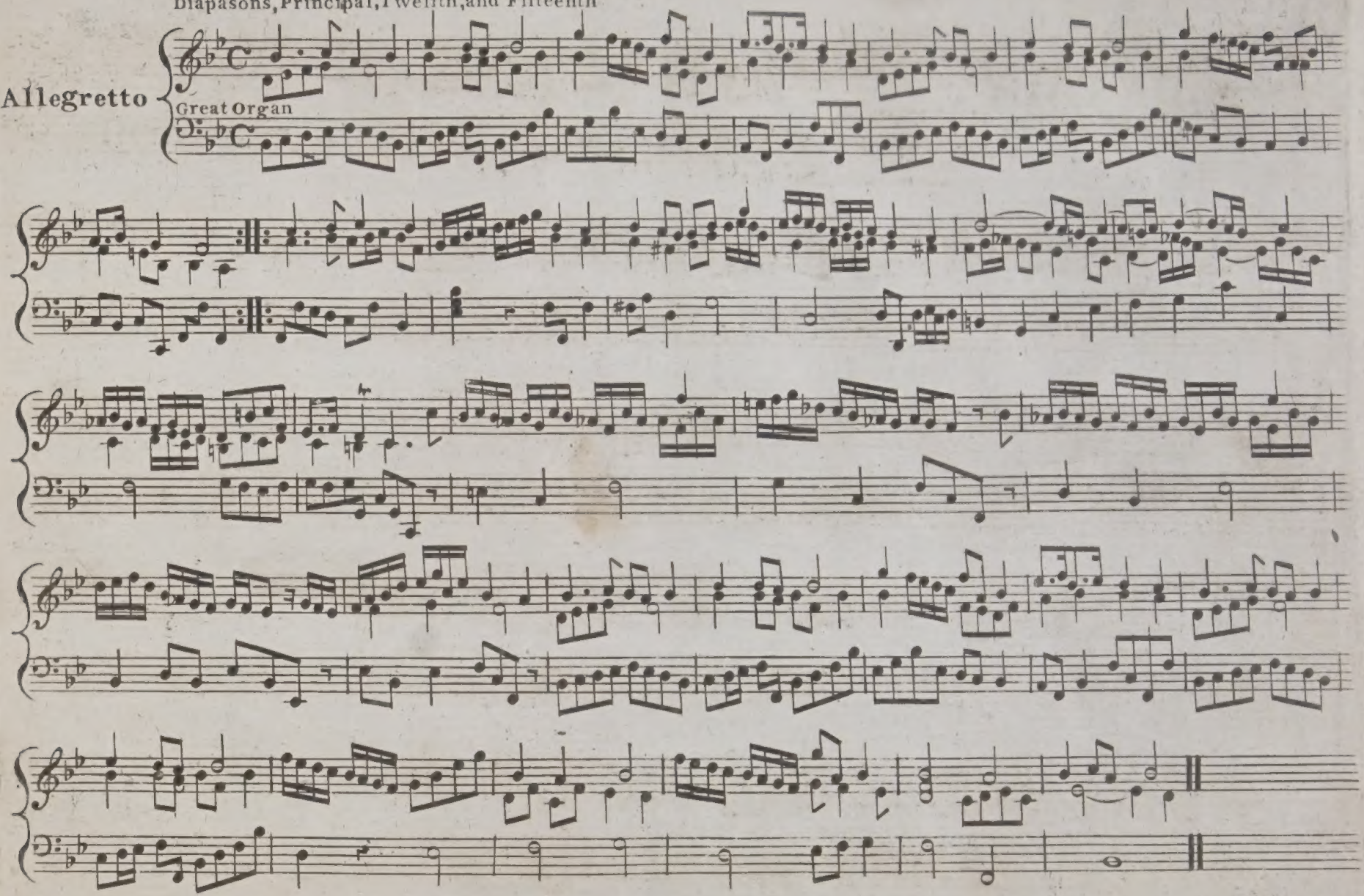
VOLUNTARY IV



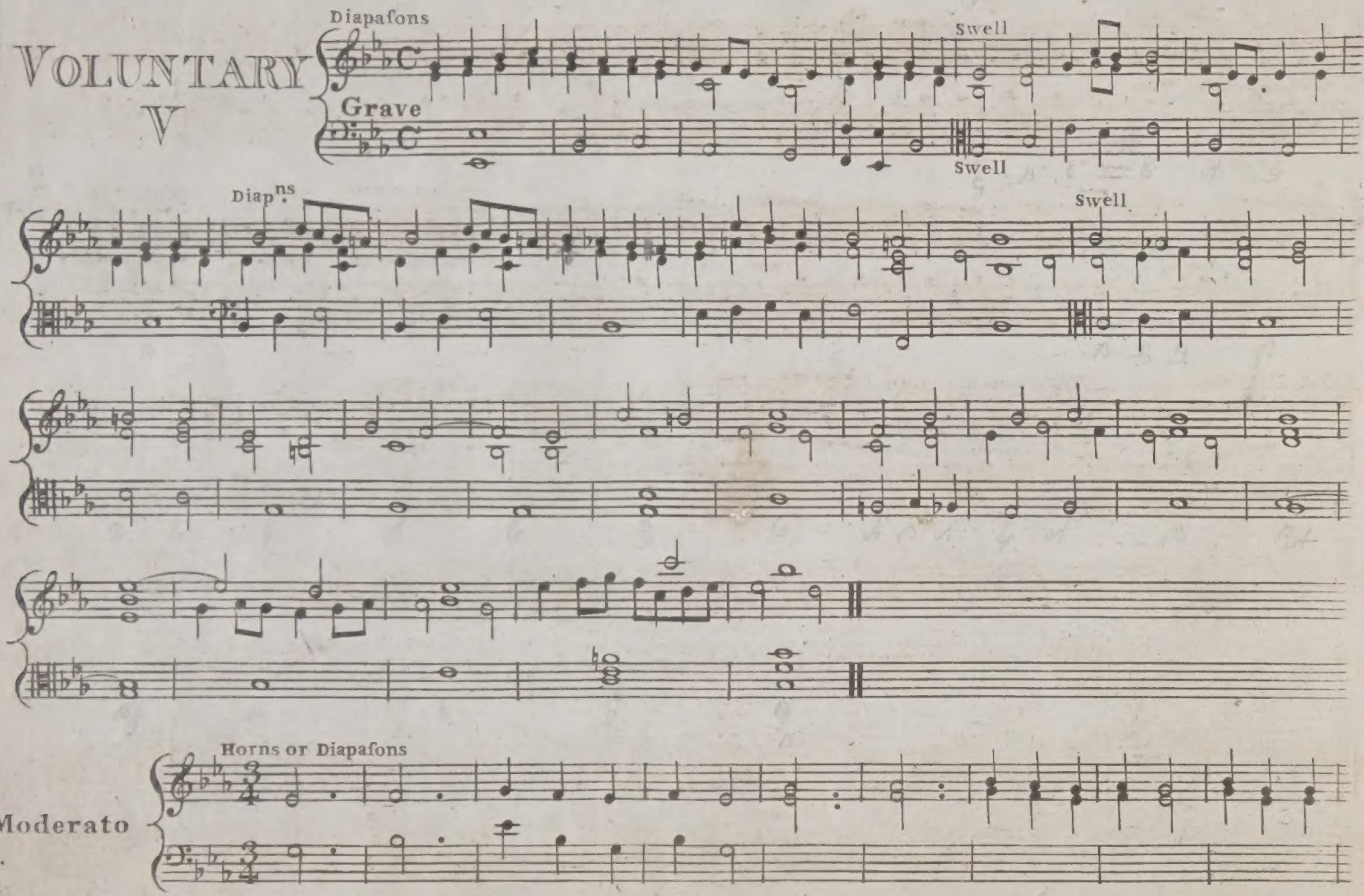
Diapasons, Principal, Twelfth, and Fifteenth

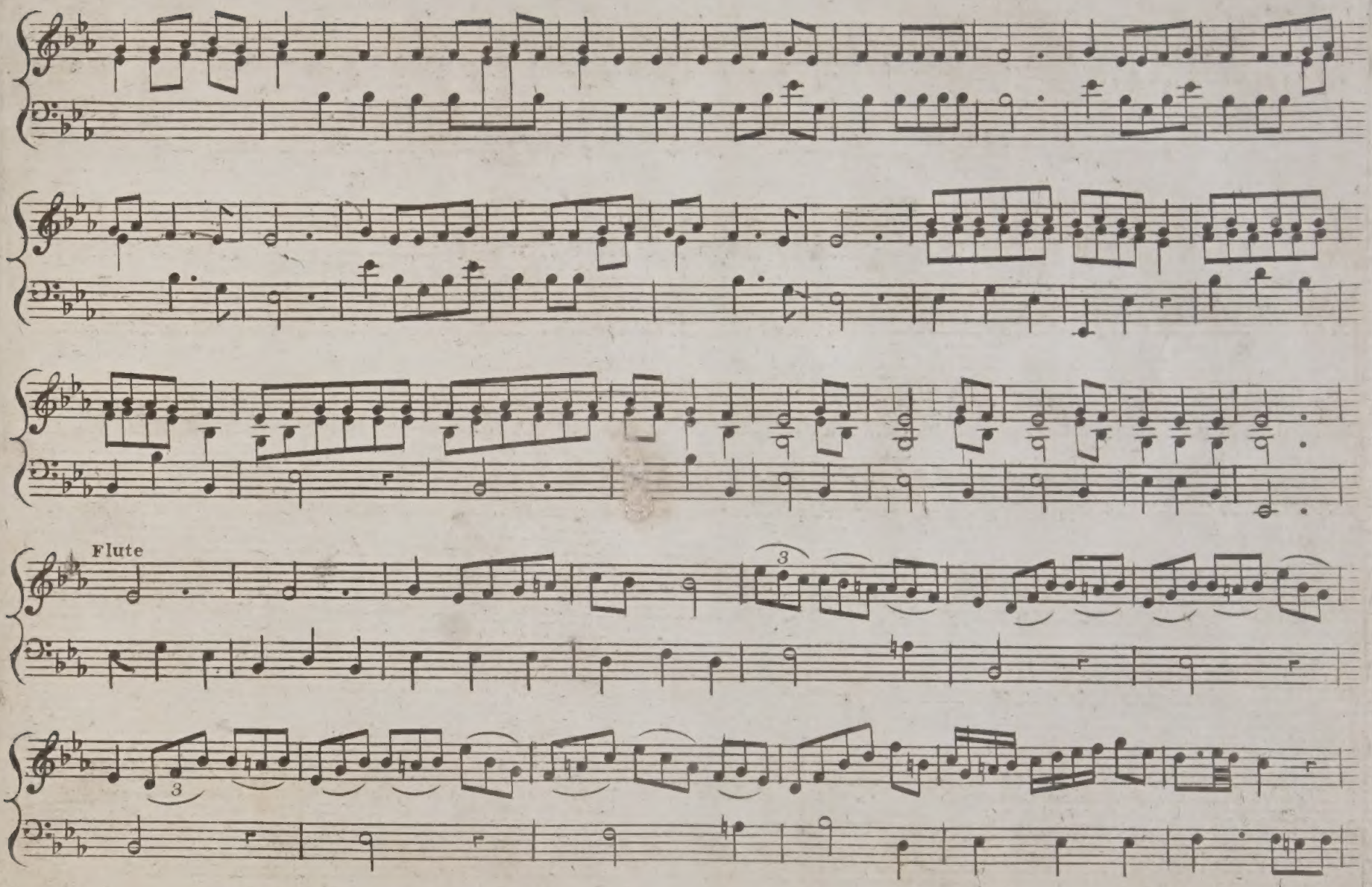
Allegretto

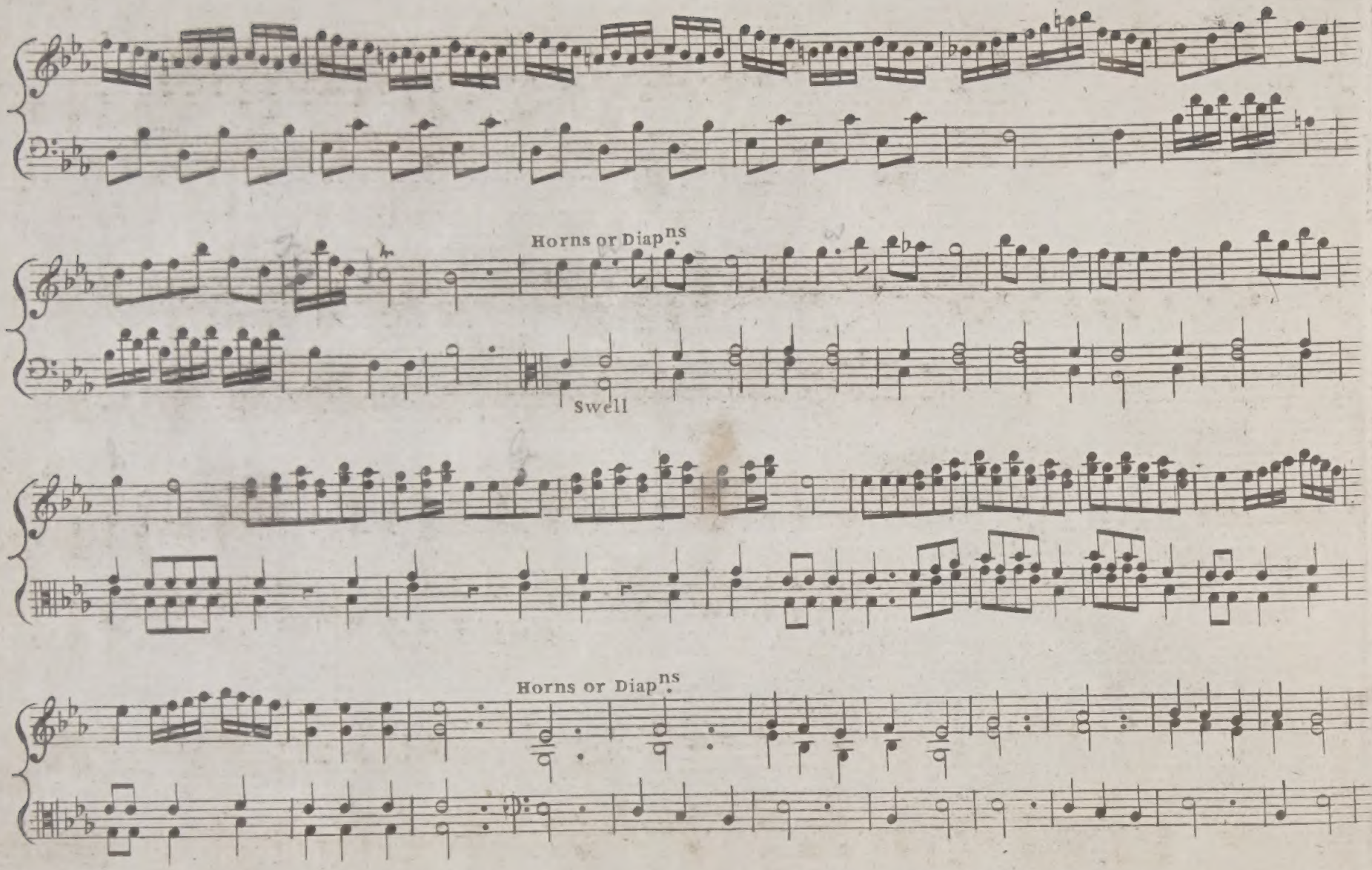
Great Organ



VOLUNTARY V


Diapafons
Swell
Grave
Swell
Diap.ns
Swell
Horns or Diapafons
Moderato


Flute
3
3


Horns or Diapns
Swell
Horns or Diapns

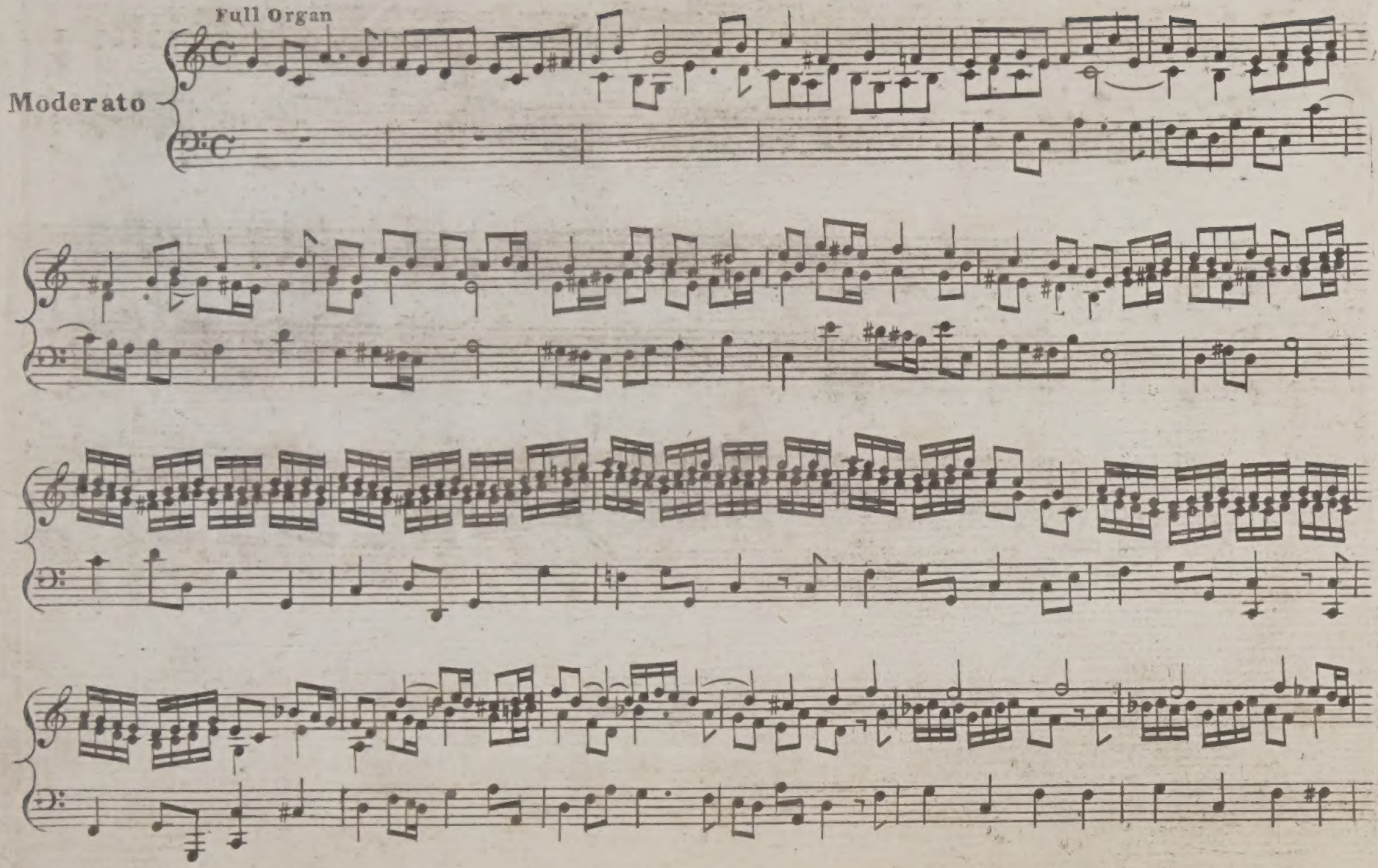
Diapafons Great Organ

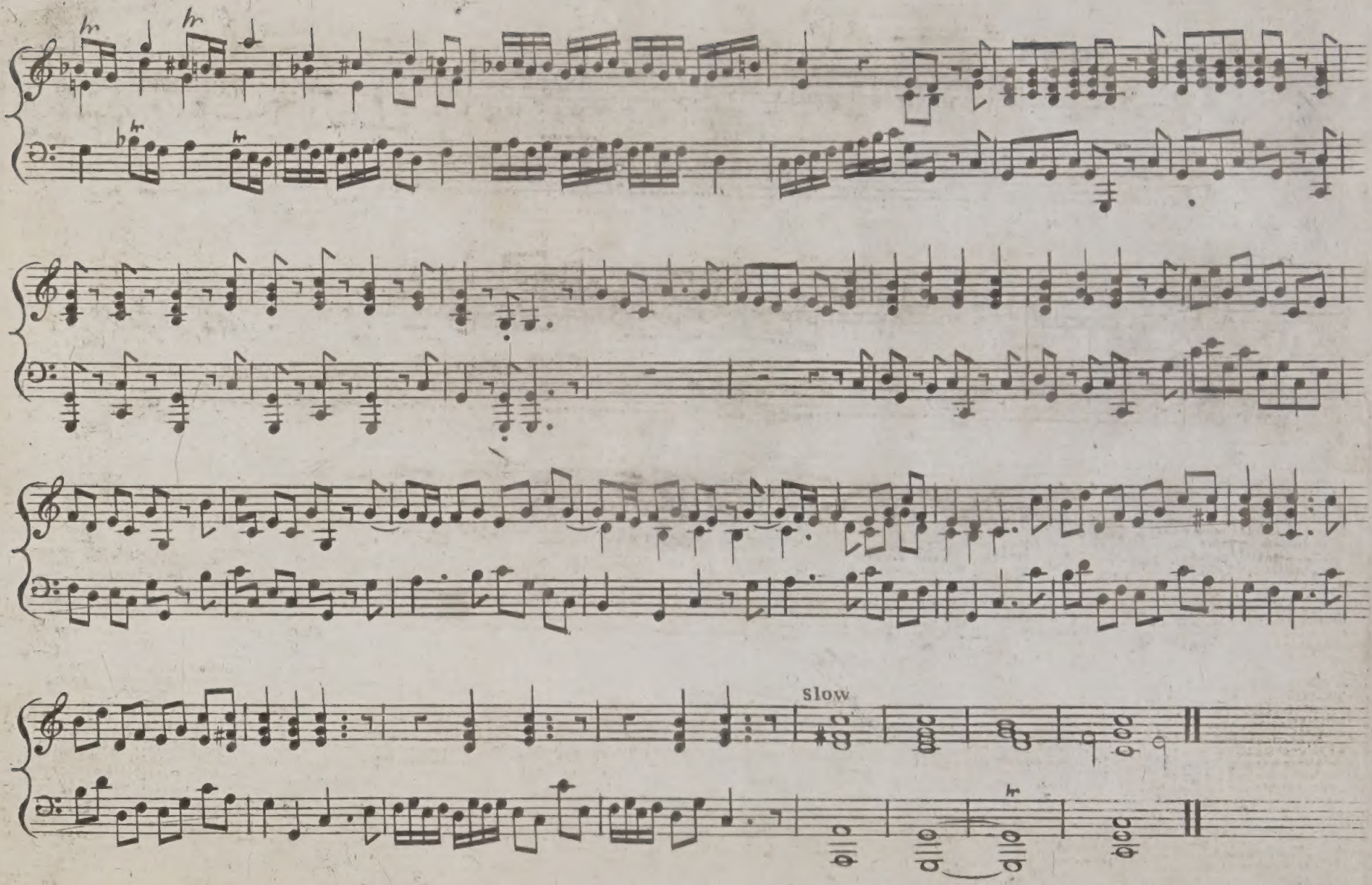
Adagio

VOLUNTARY VI

Full Organ

Largo

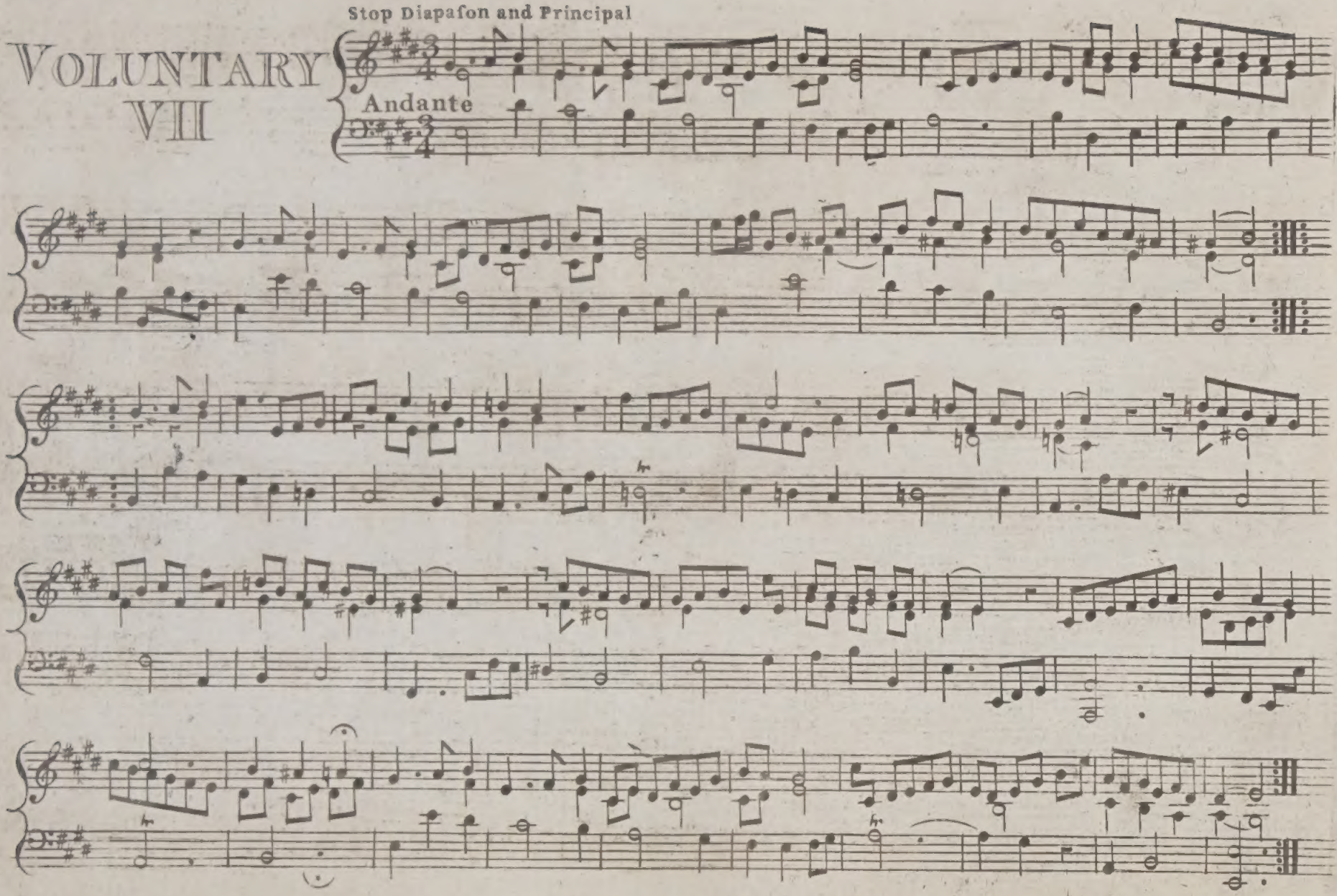

Full Organ
Moderato

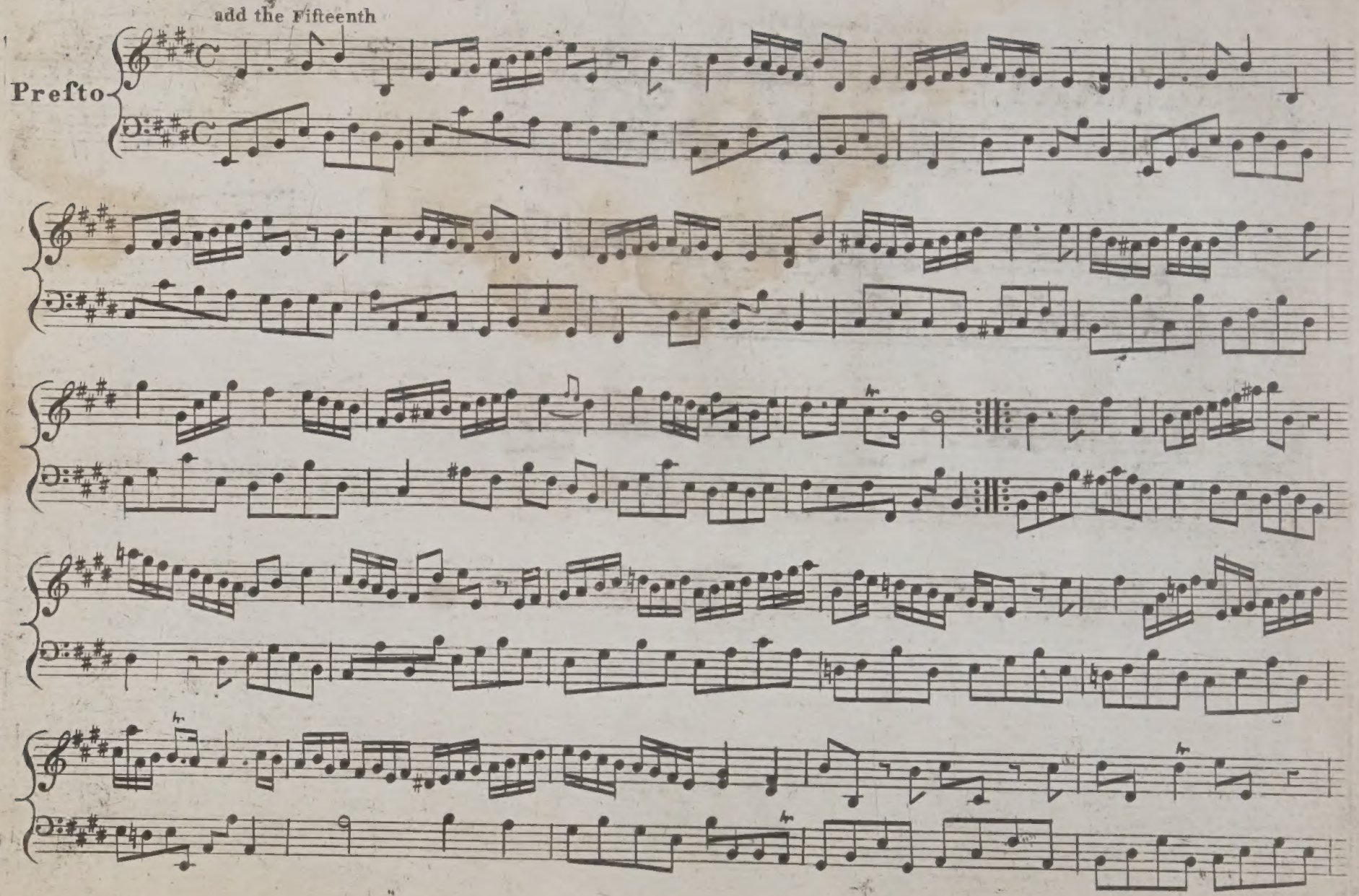

Slow

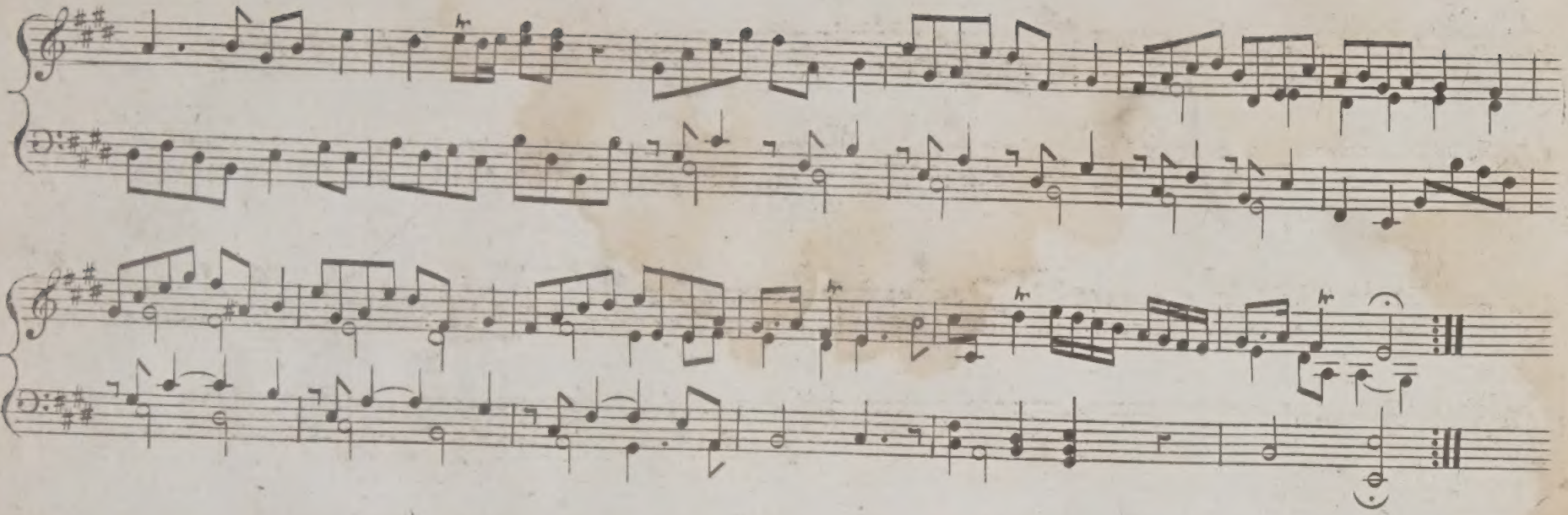
VOLUNTARY VII

Stop Diapason and Principal

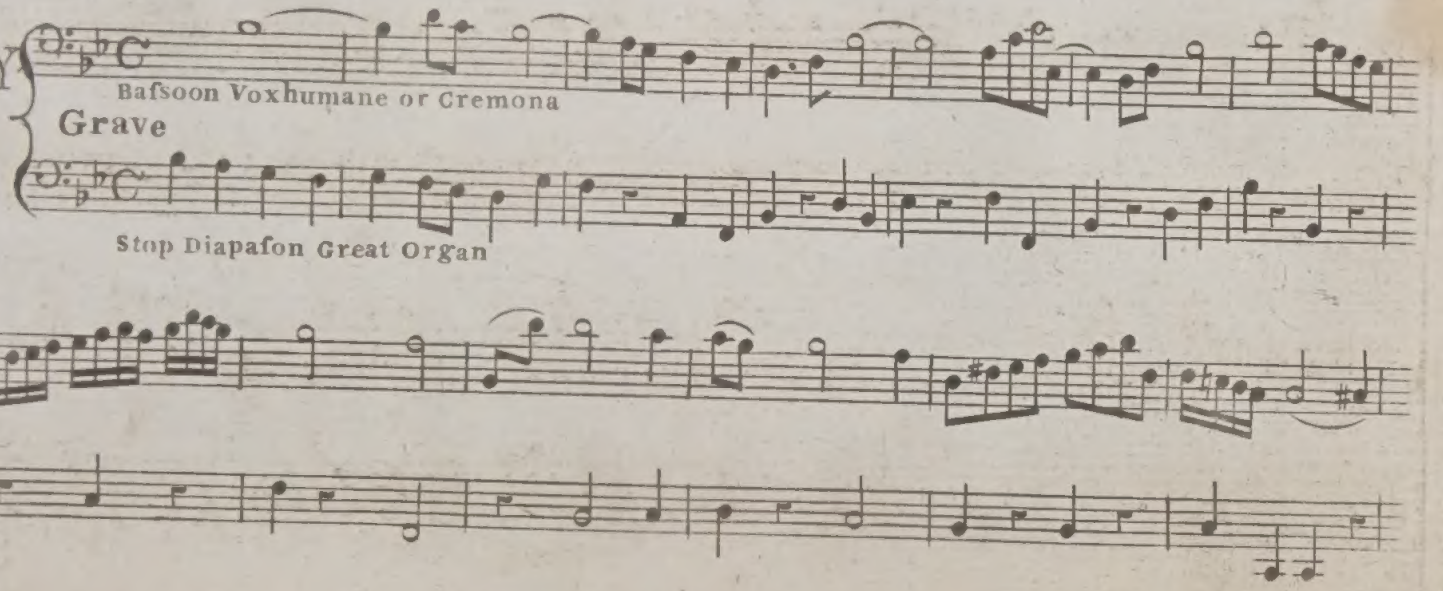
Andante

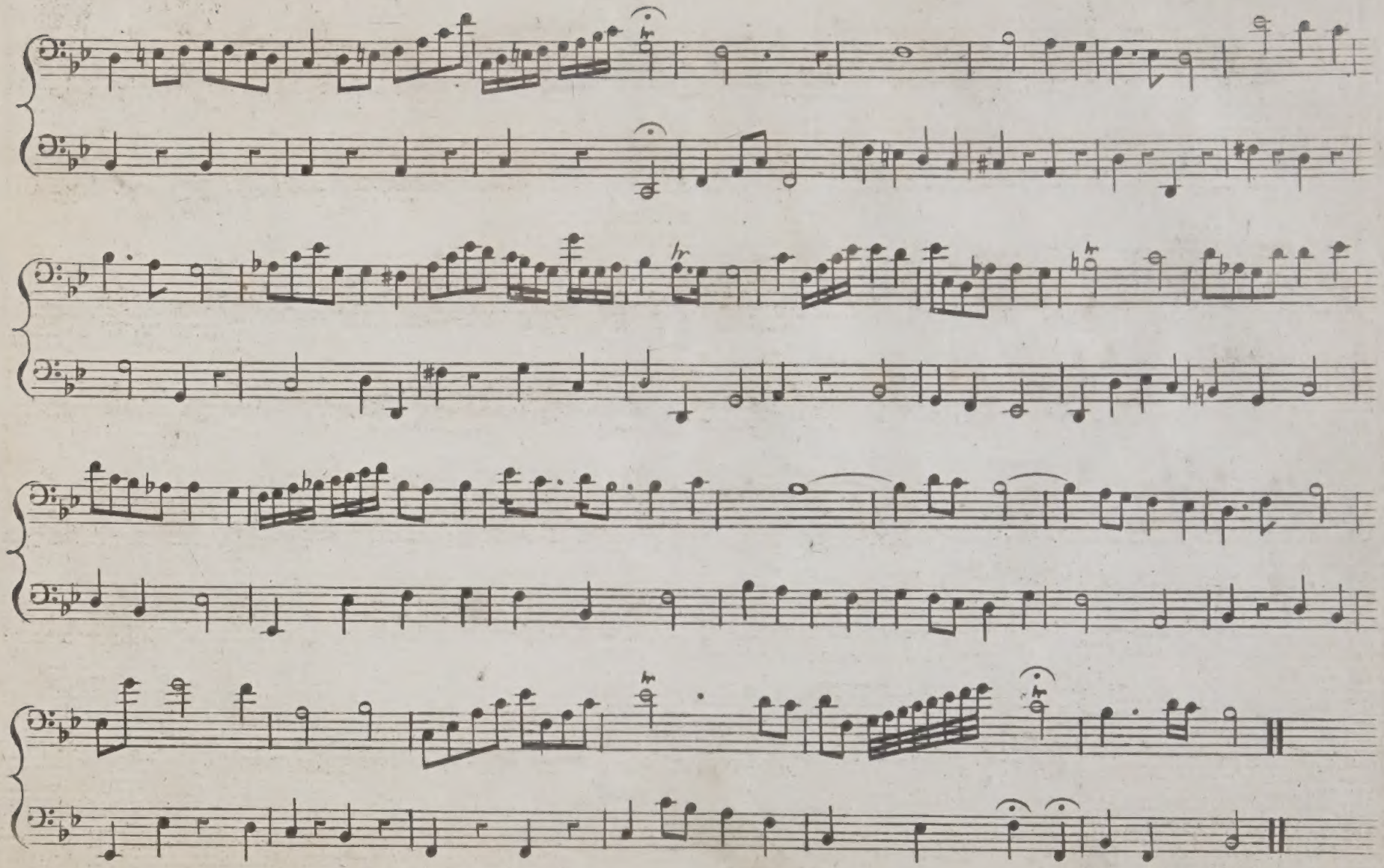


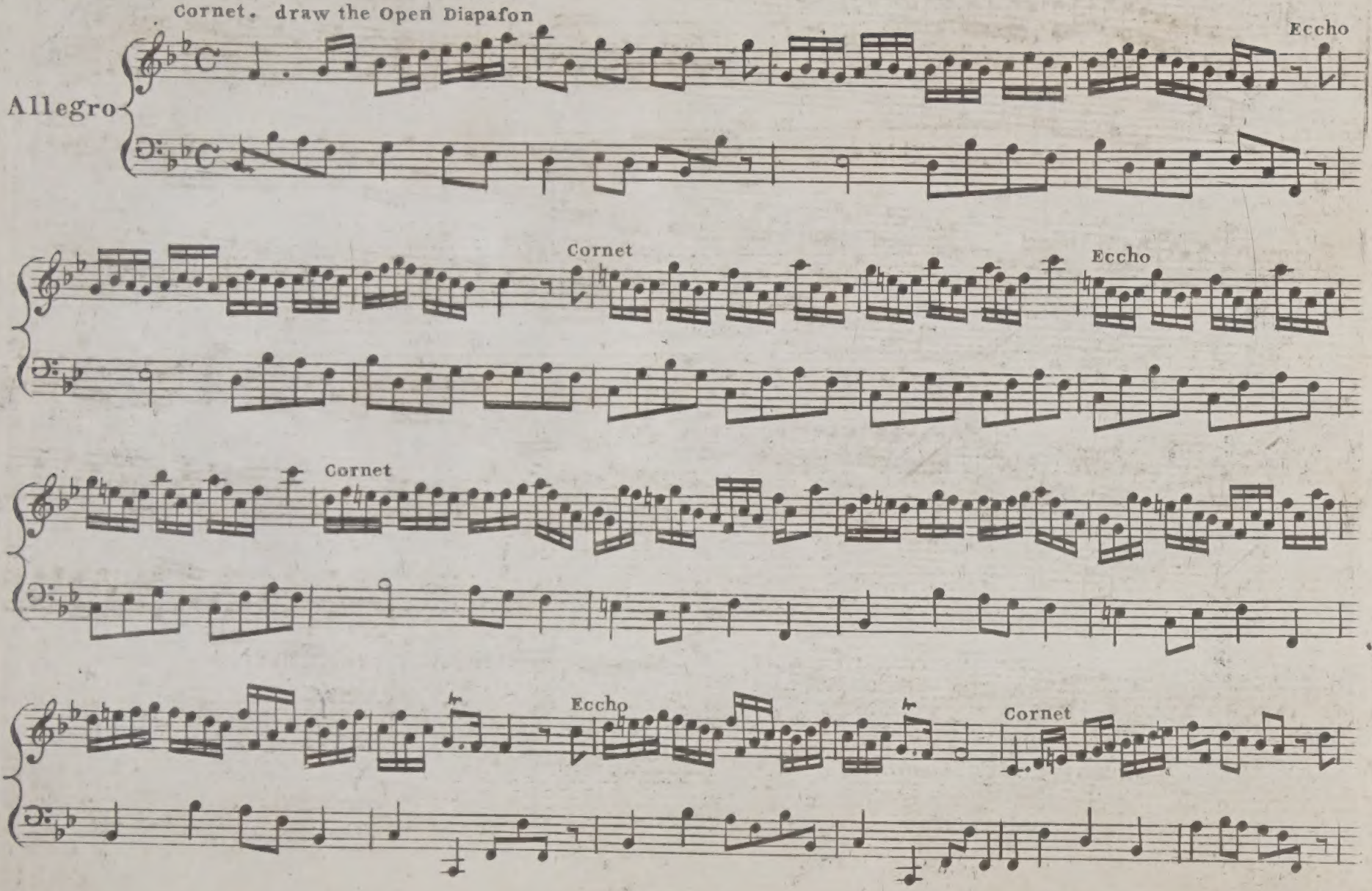

add the Fifteenth
Prefto

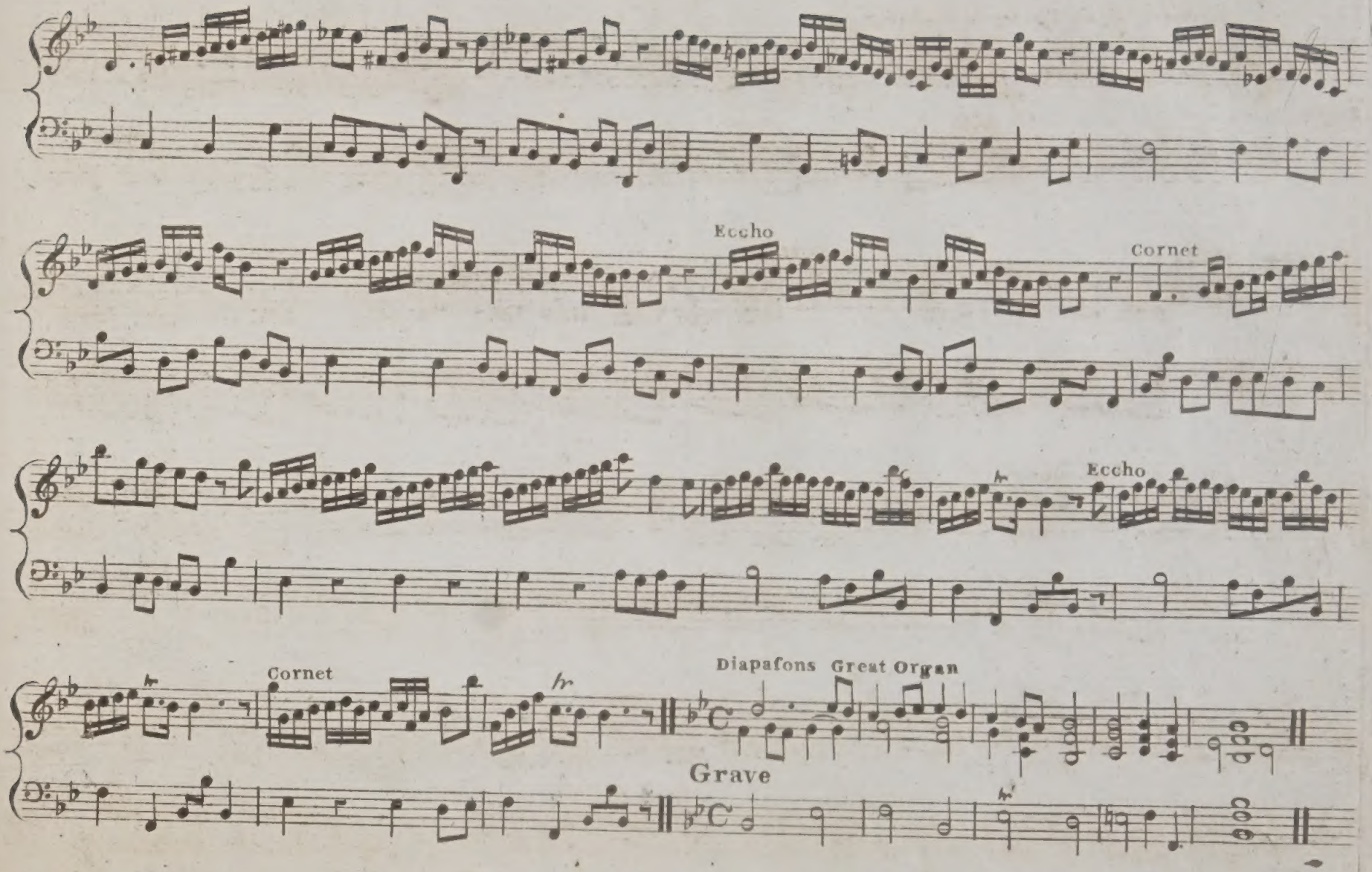


VOLUNTARY VIII



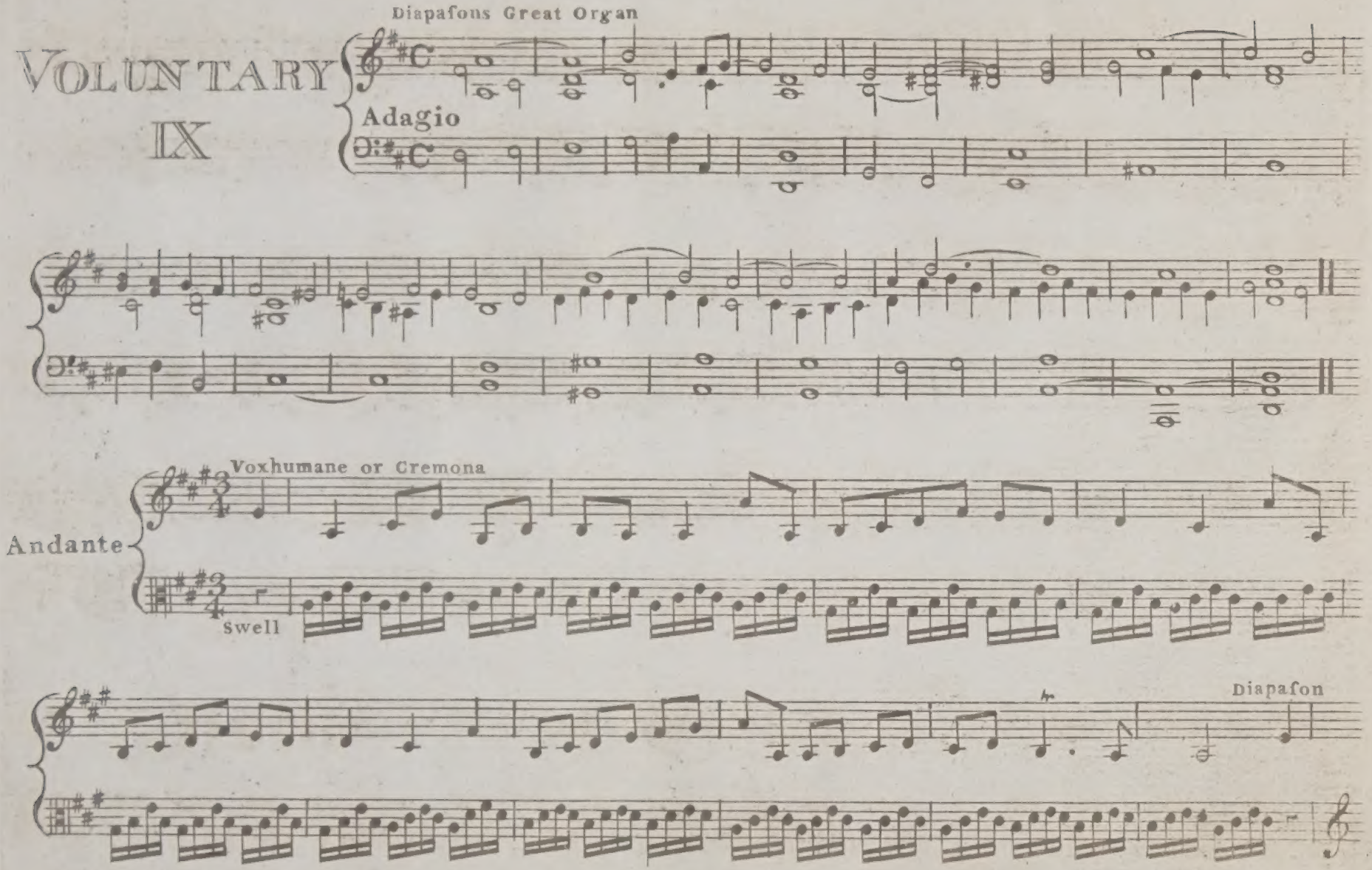


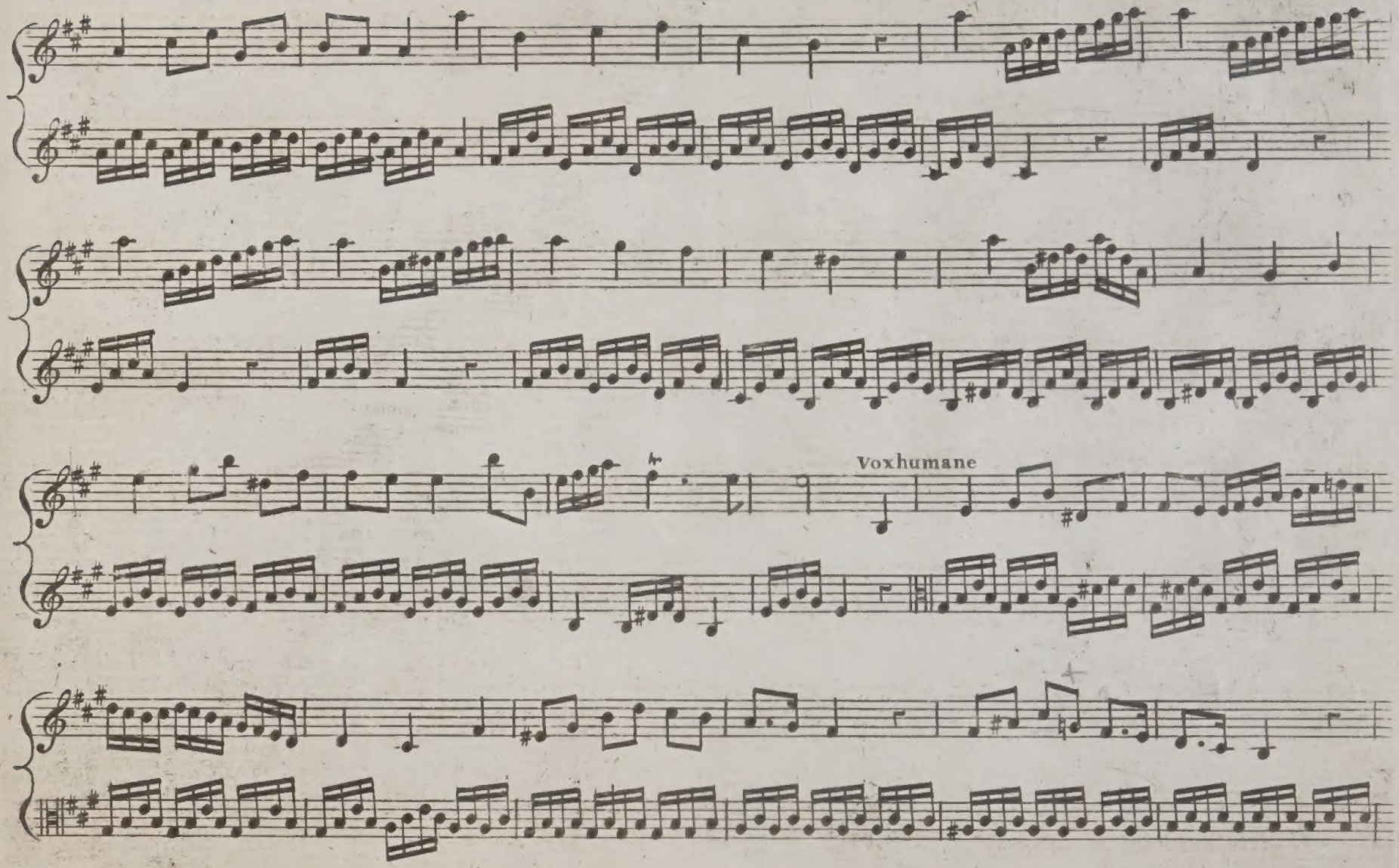

Cornet. draw the Open Diapafon
Allegro
Eccho
Cornet
Eccho
Cornet
Eccho
Cornet

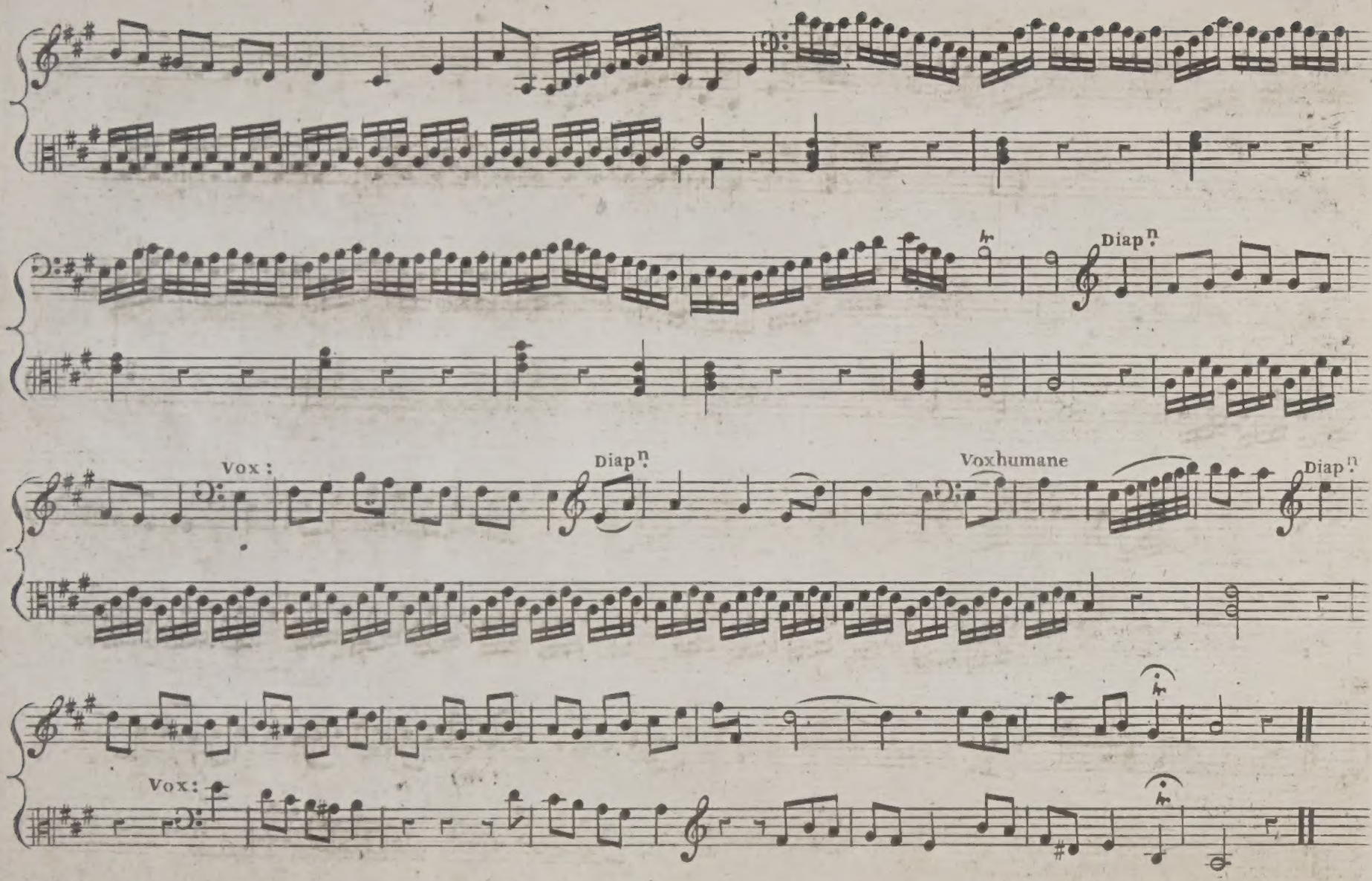

Ecchо
Cornet
Ecchо
Cornet
Diapafons Great Organ
Grave

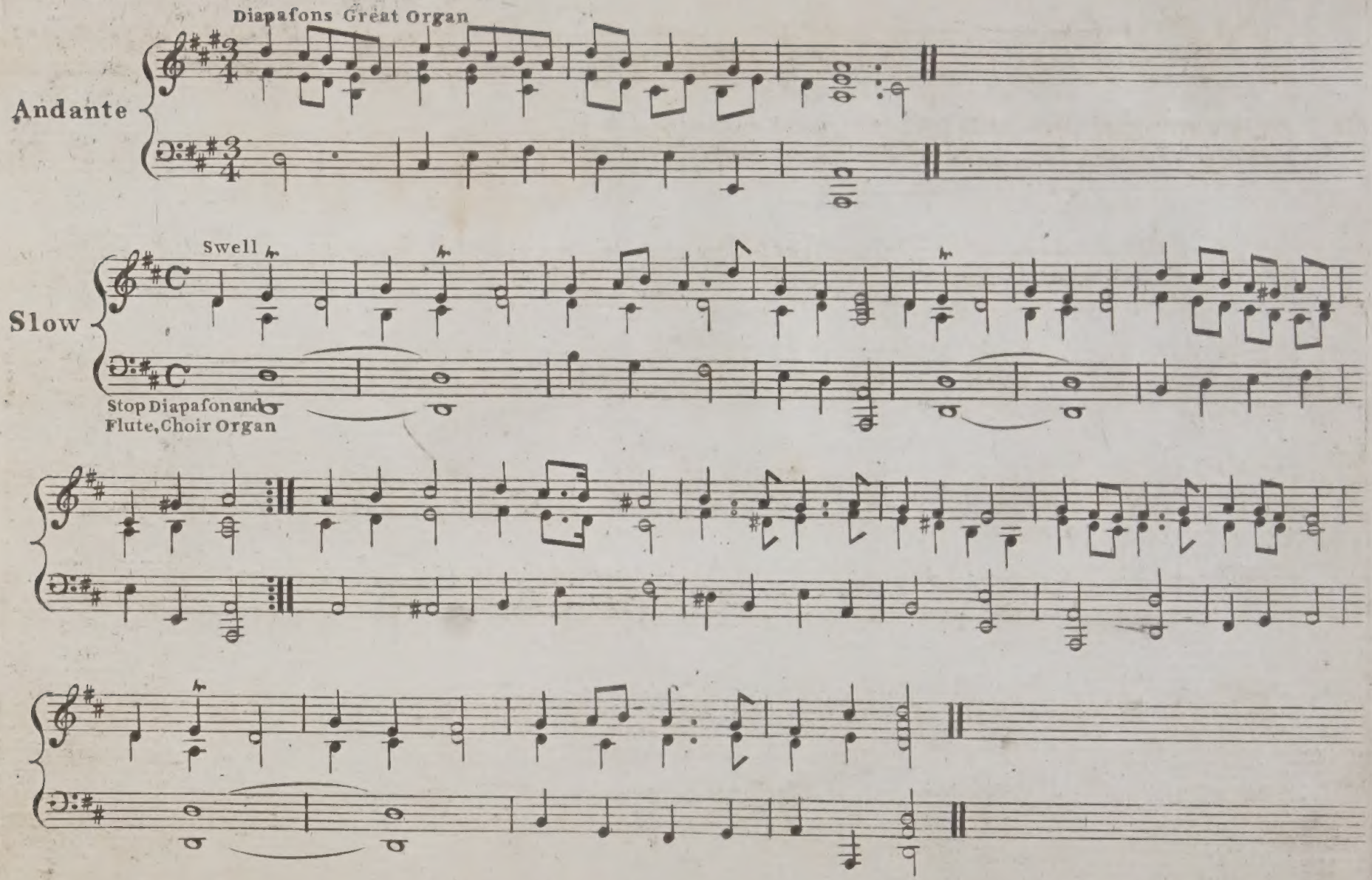
This Voluntary may be play'd as a Probationary Performance.

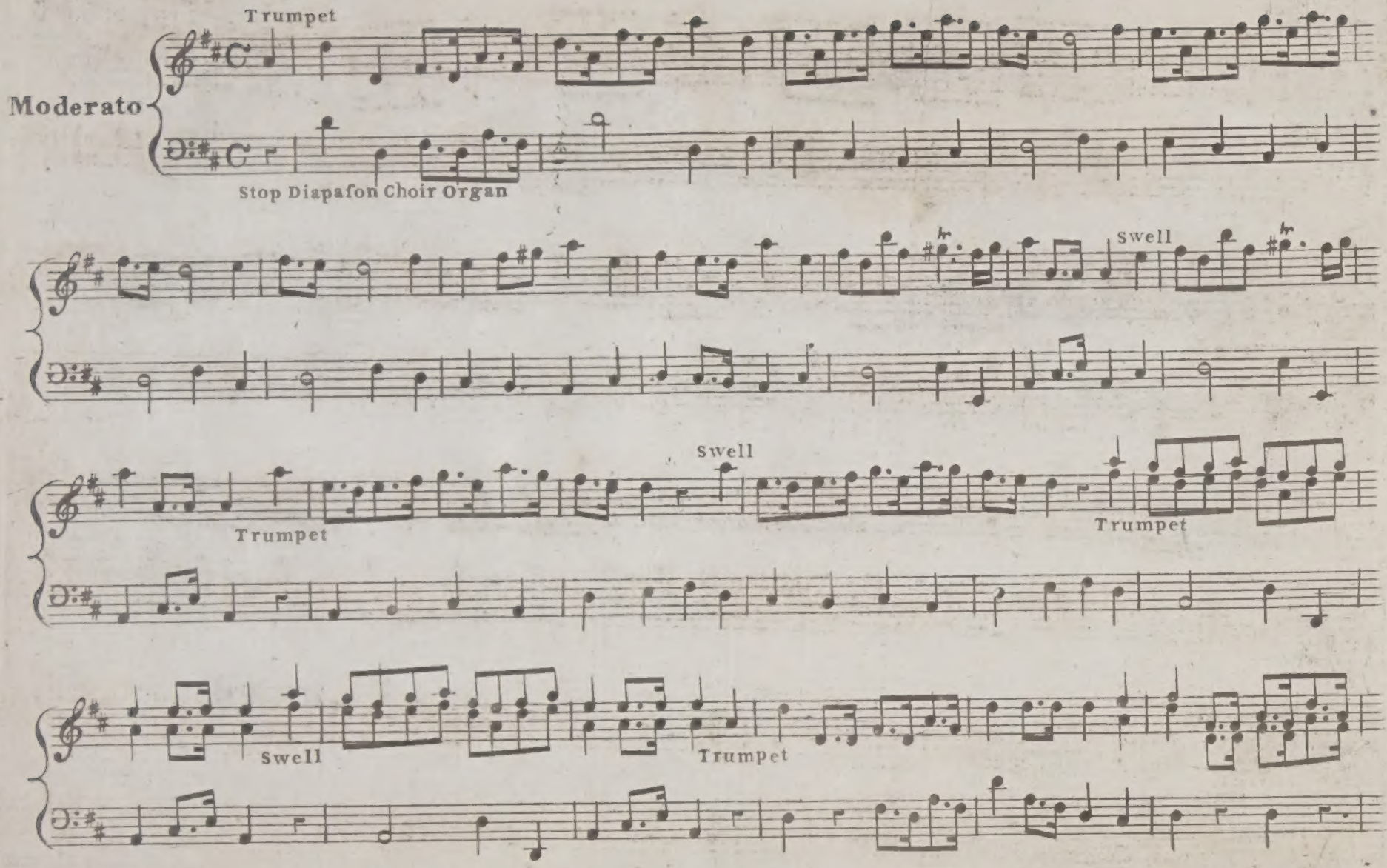
VOLUNTARY IX

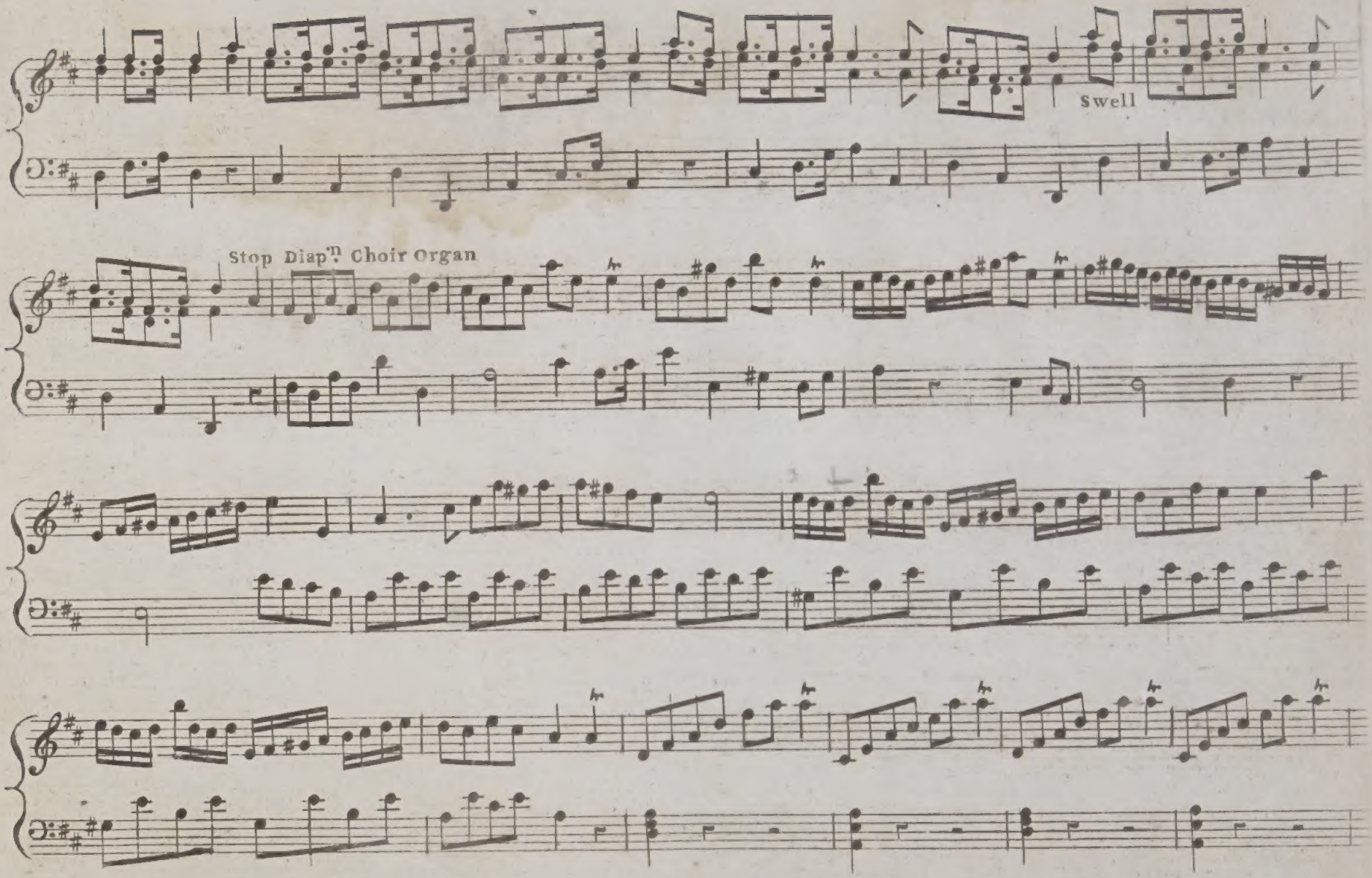


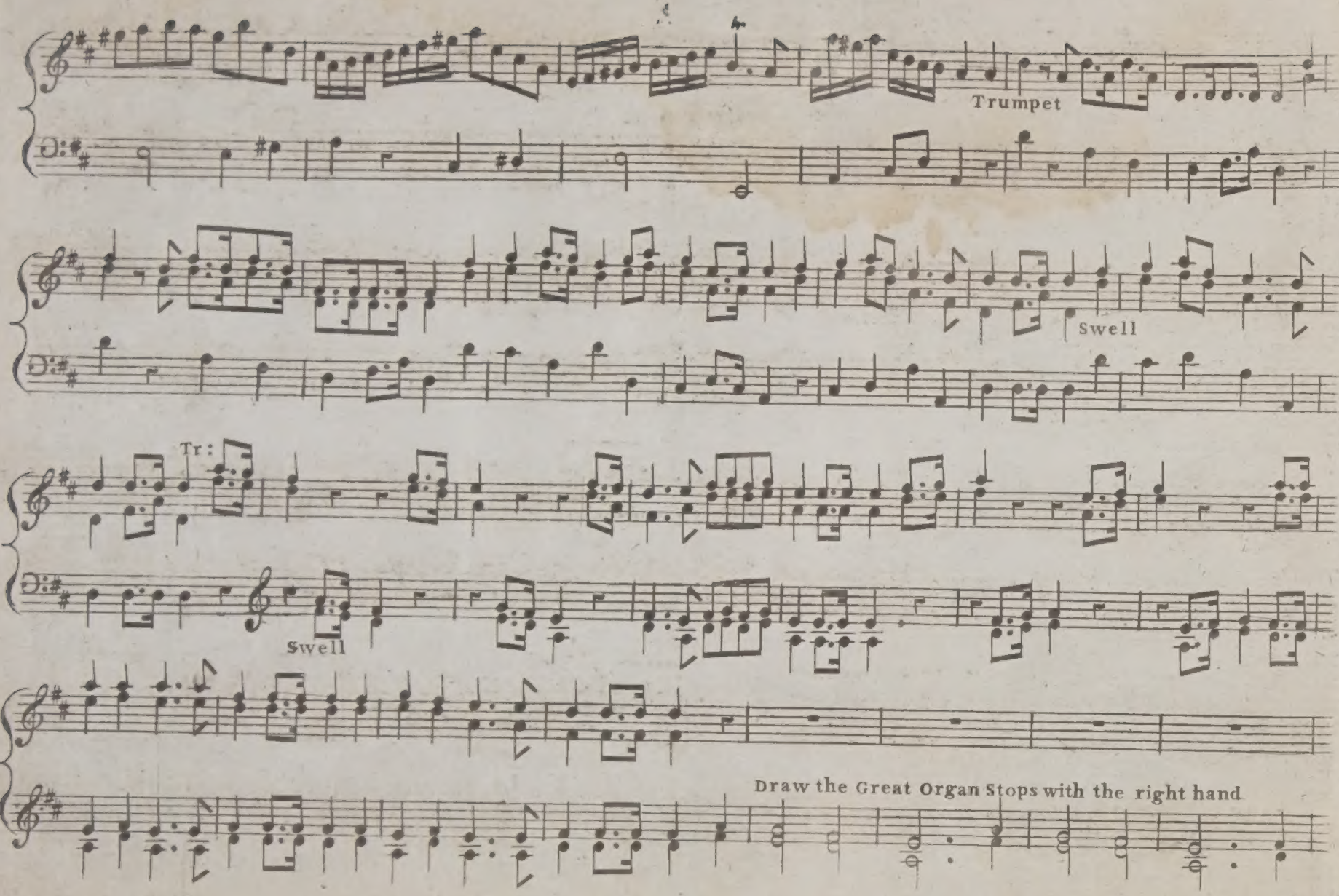

Voxhumane

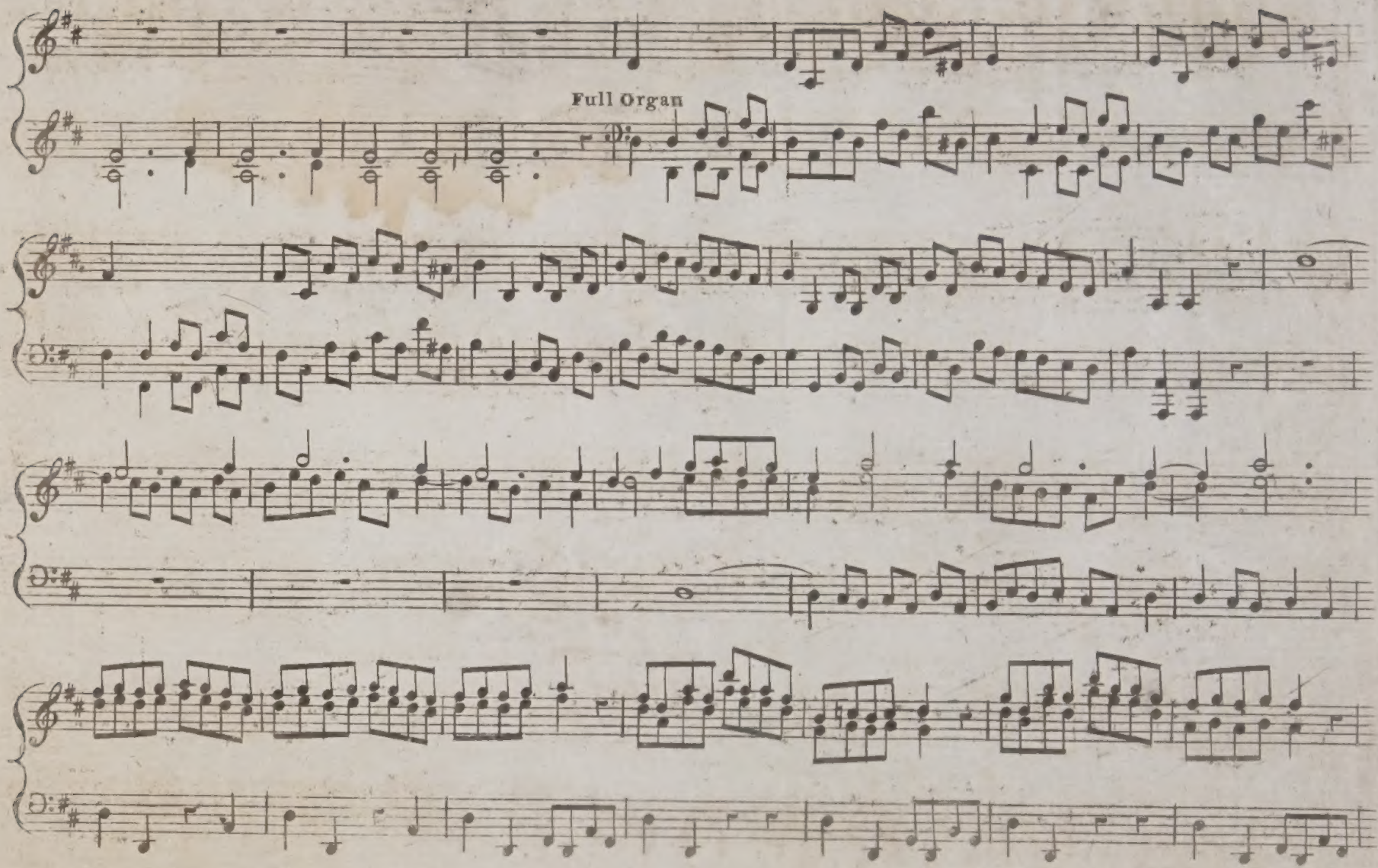

Diap n
Vox :
Diap n
Voxhumane
Diap n
Vox :

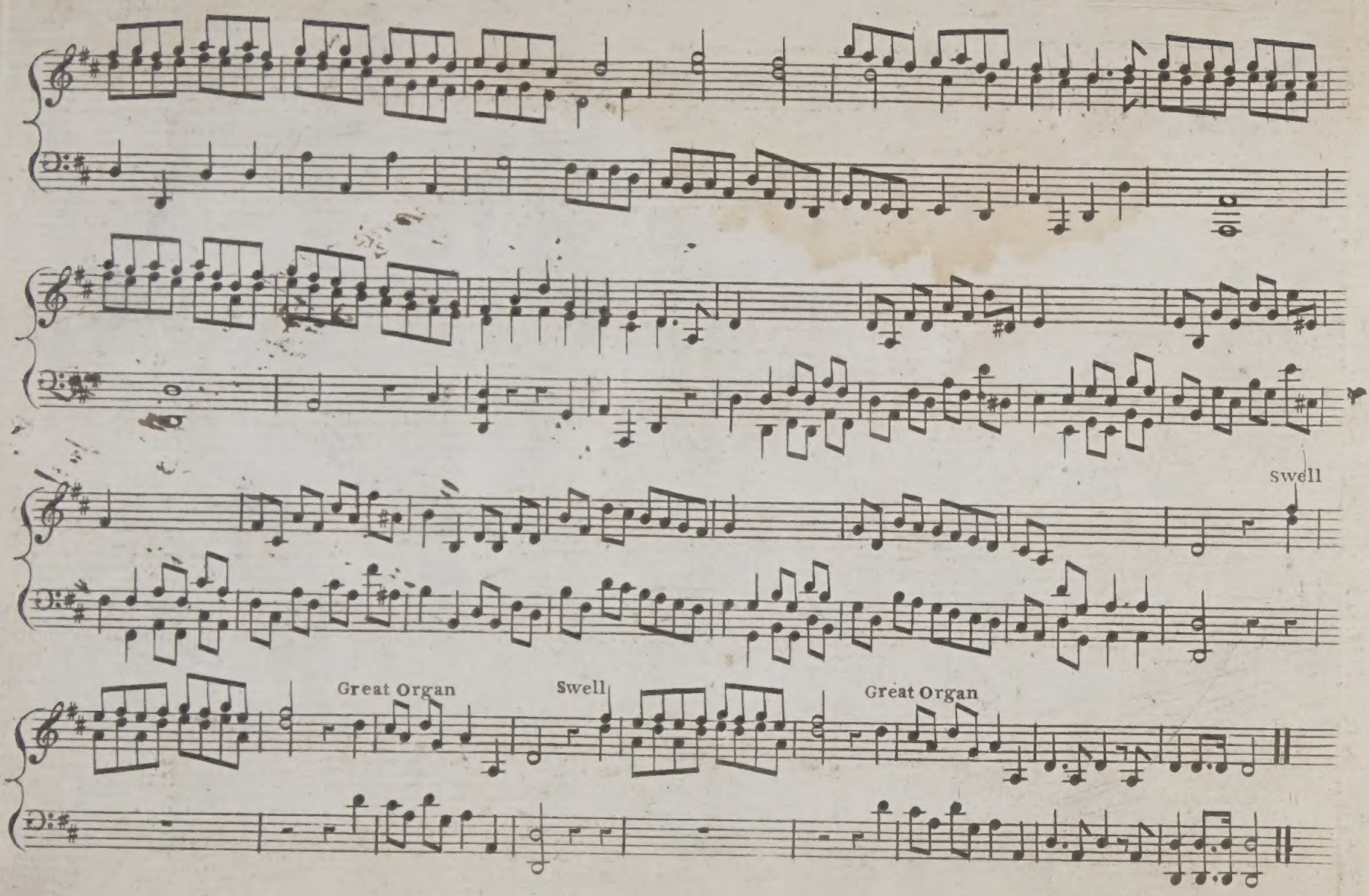

Diapafons Great Organ
Andante
Swell
Slow
Stop Diapafon and
Flute, Choir Organ


Trumpet
Moderato
Stop Diapafon Choir Organ
Swell
Swell
Trumpet
Trumpet
Swell
Trumpet

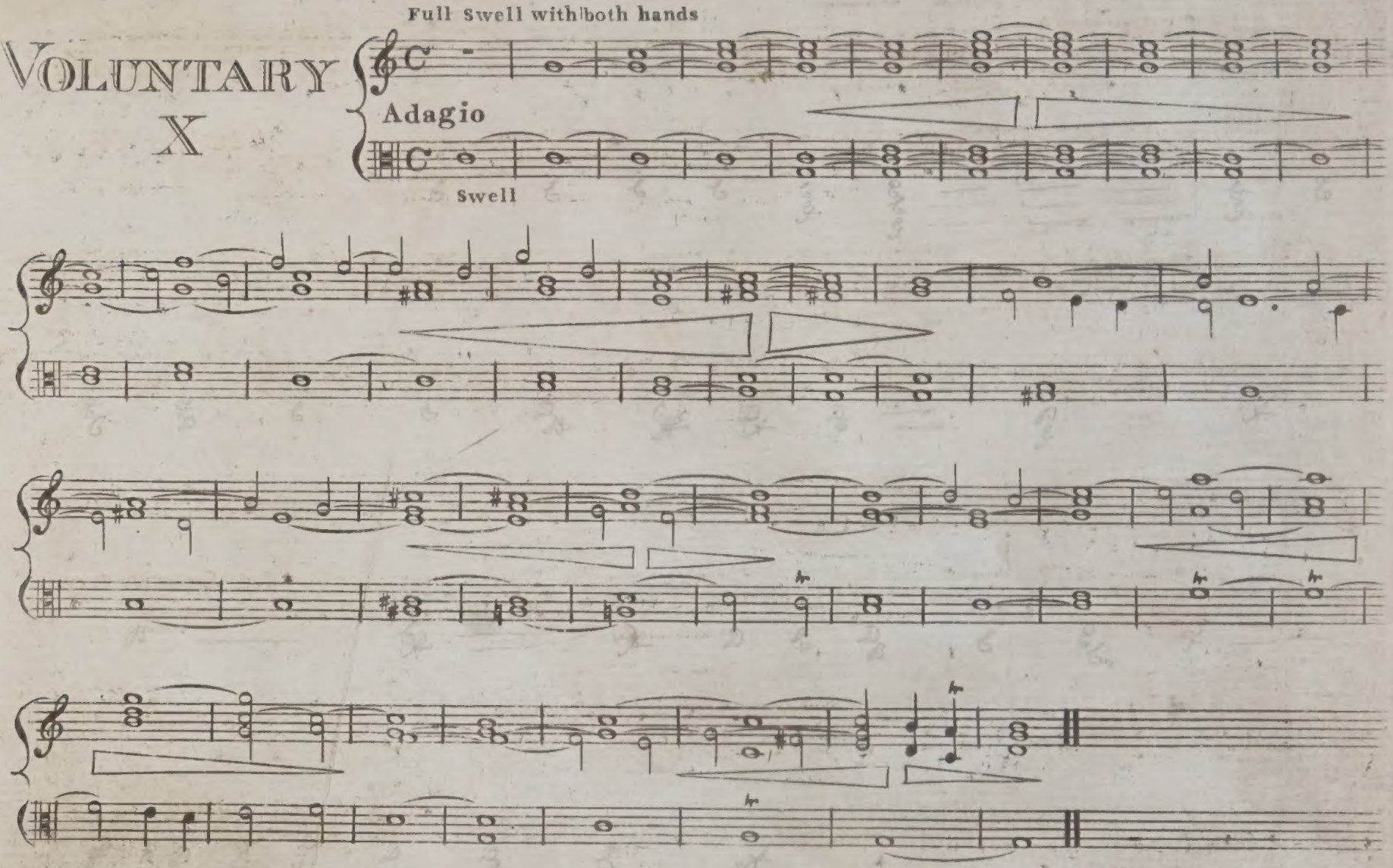

Swell
Stop Diap.n Choir Organ

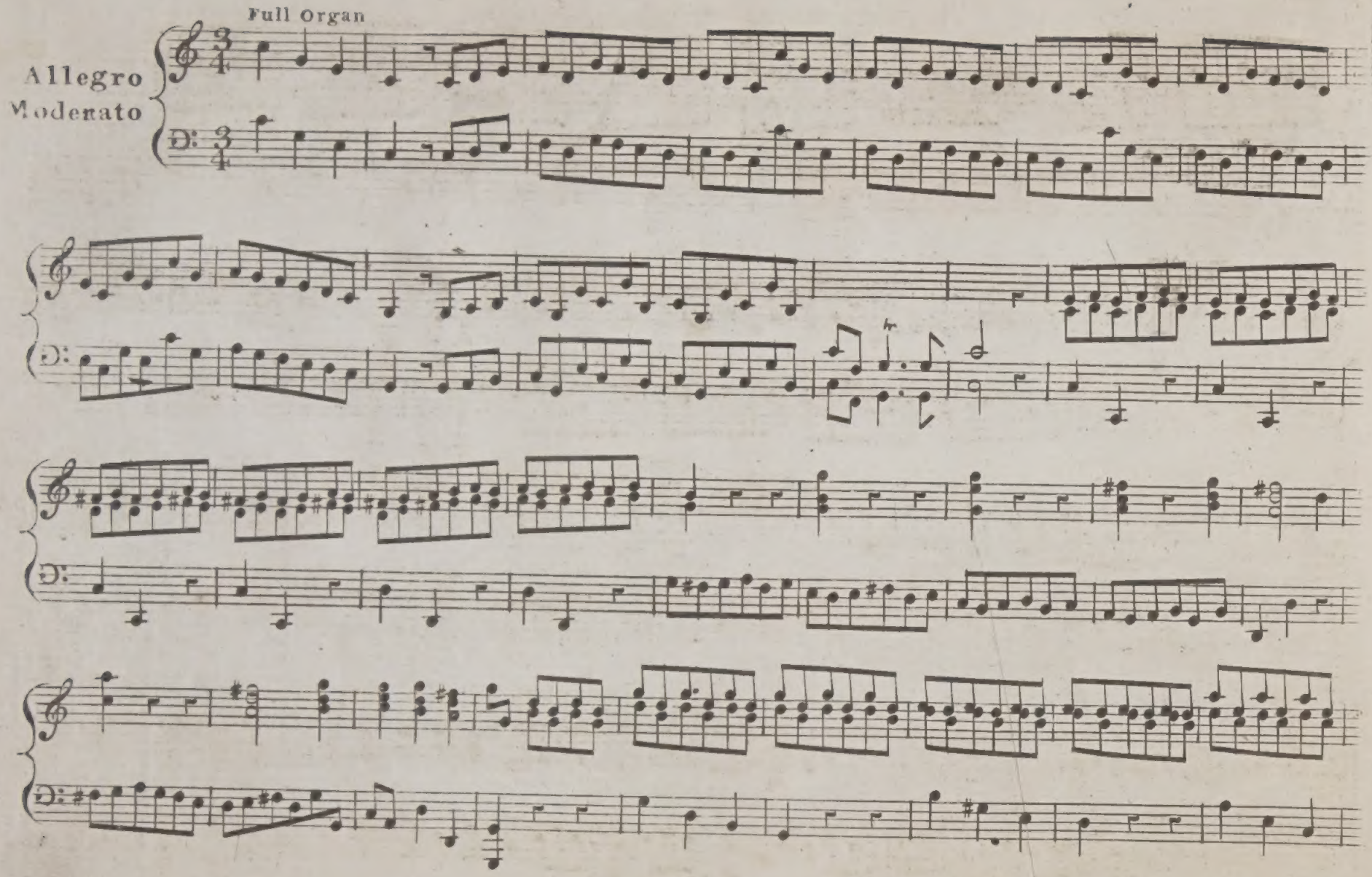

Trumpet
Swell
Tr:
Swell
Draw the Great Organ Stops with the right hand

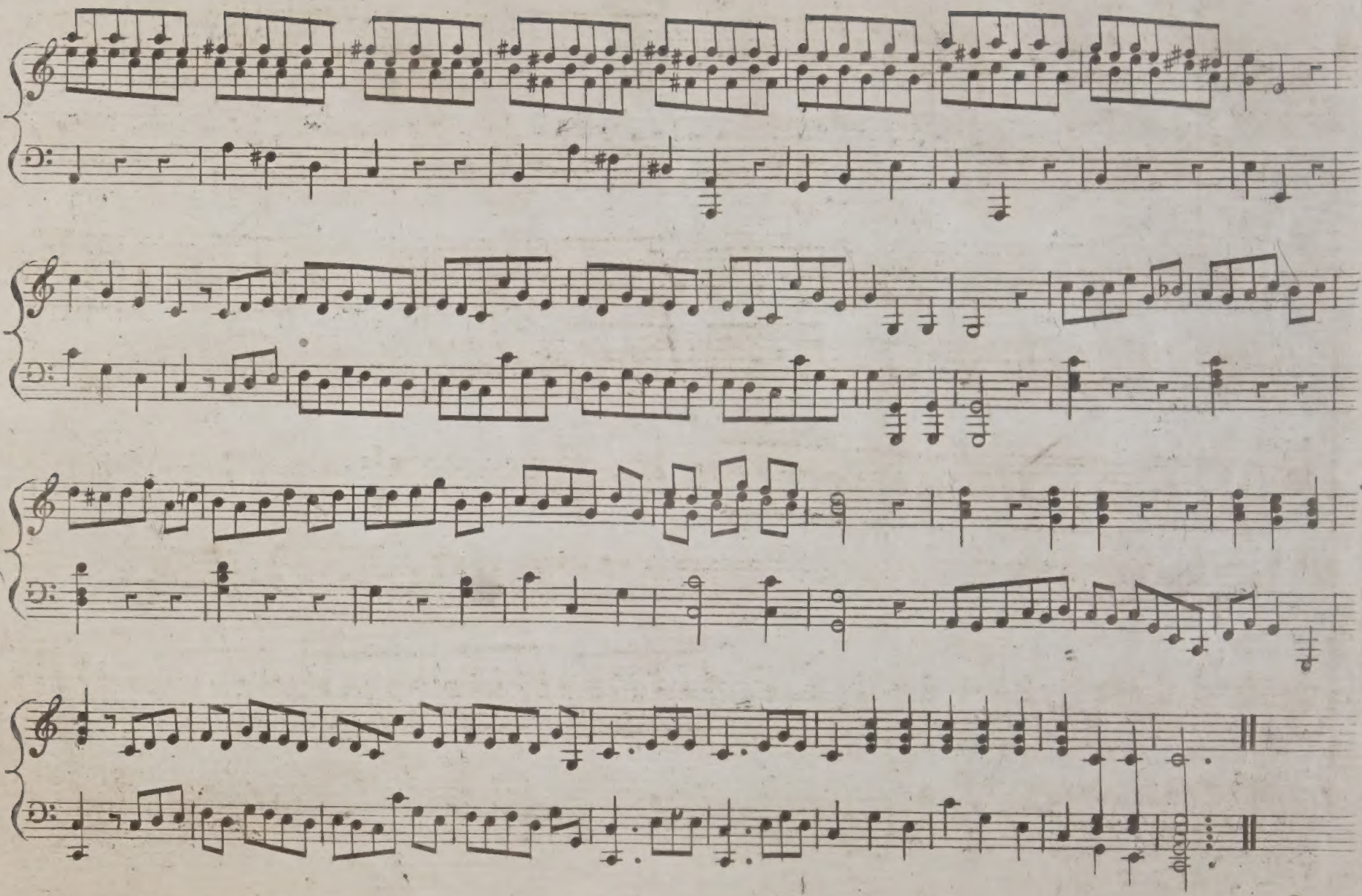

Full Organ


Swell
Great Organ
Swell
Great Organ

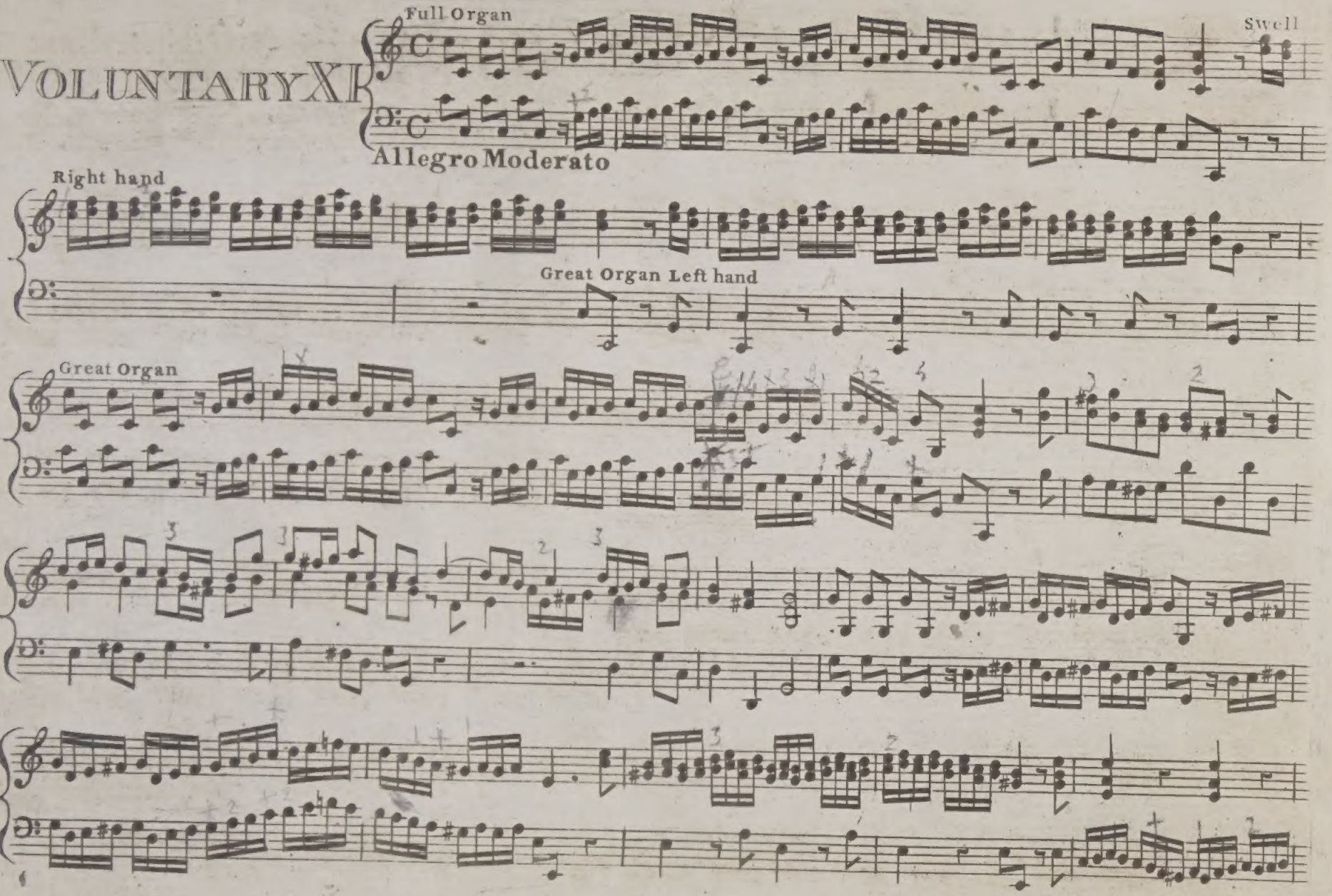
VOLUNTARY X

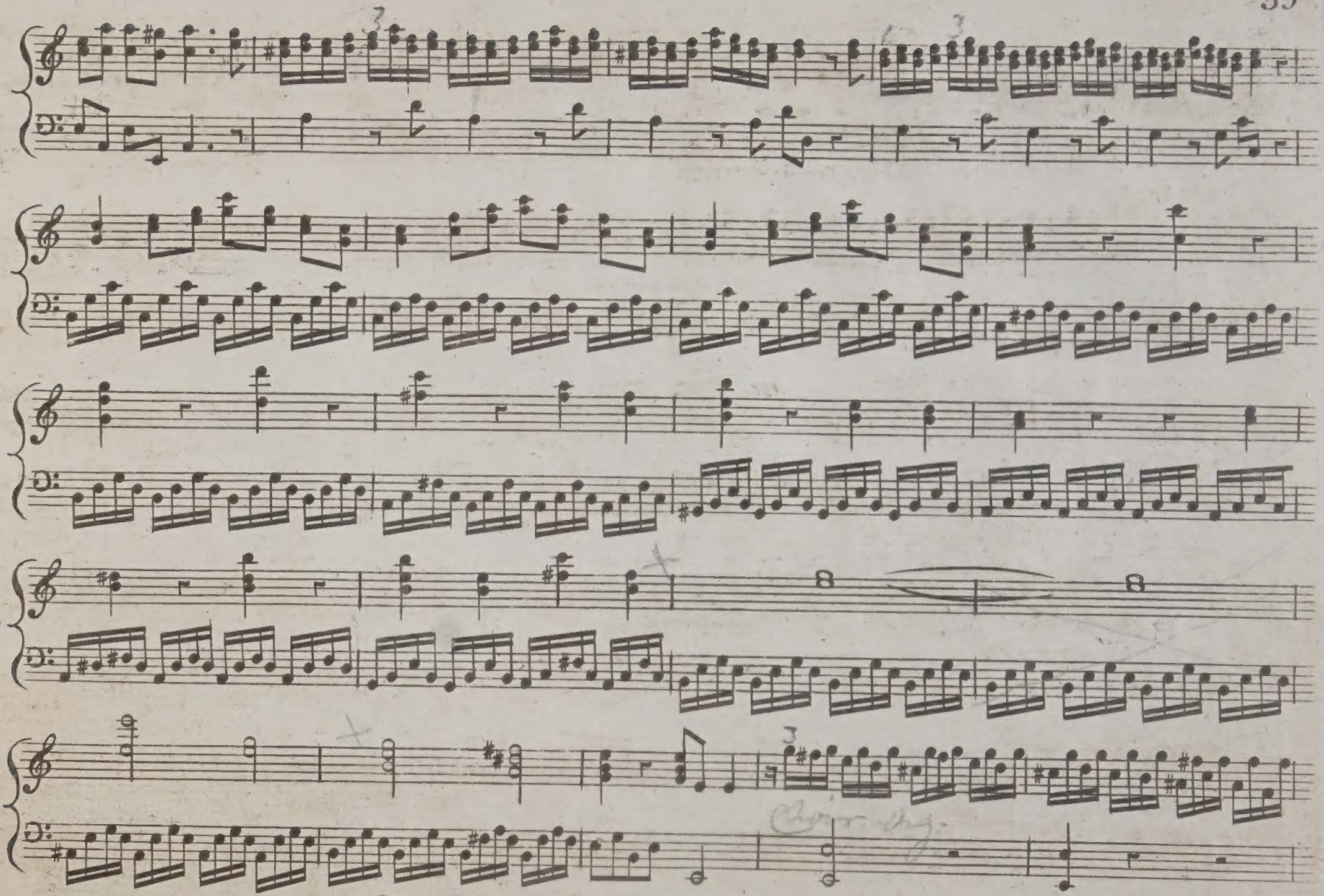


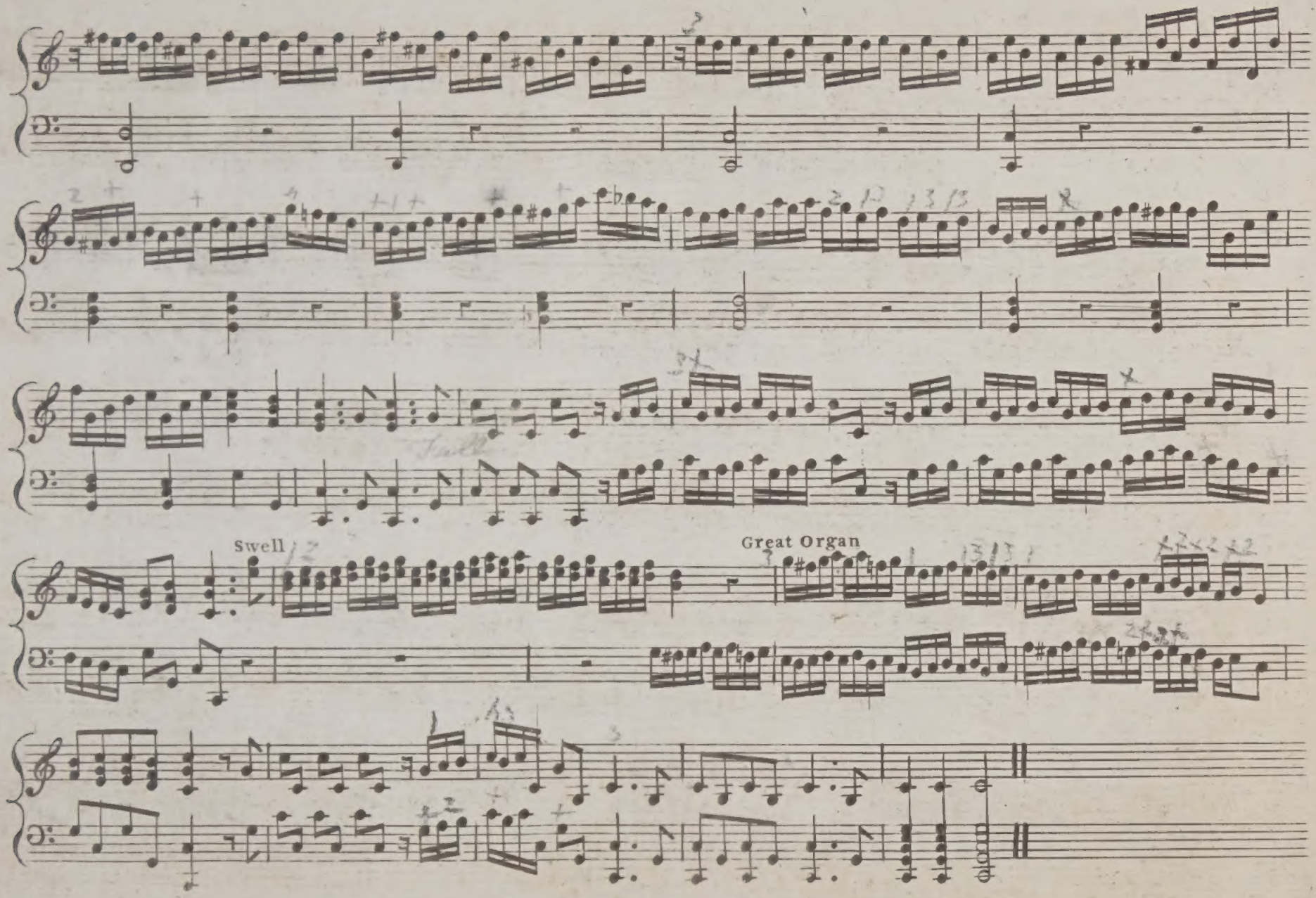

Full Organ
Allegro
Moderato



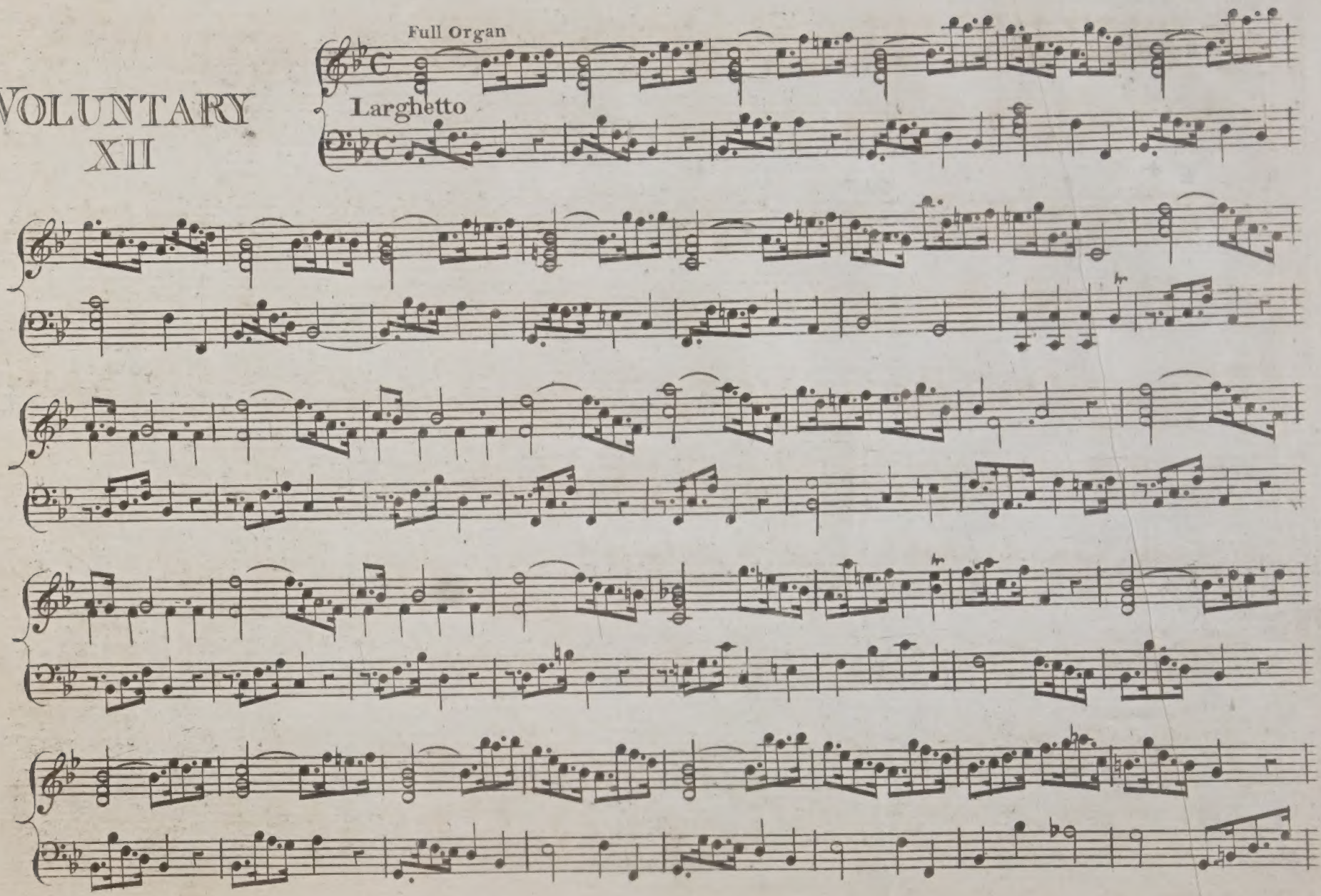
VOLUNTARY XI

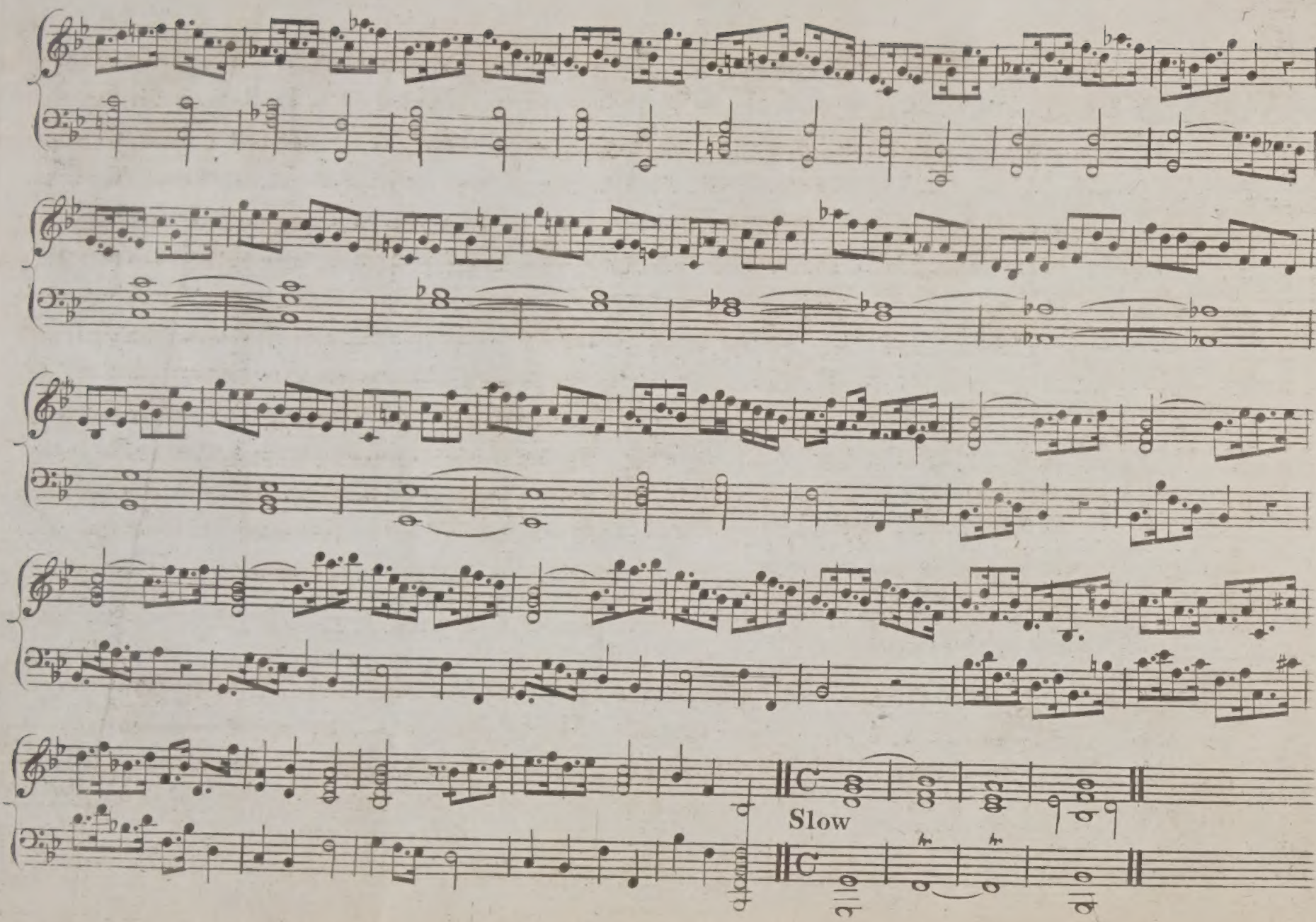





Swell
Great Organ

VOLUNTARY XII




Slow

PREFACE to the PSALM TUNES

That this Work might be rendered more useful to the Practitioner, the following Psalm Tunes are added. The Composition is plain and familiar; it consists of a Prelude, a Giving out in an easy Style, the melody harmonized and an Interlude to each. Yet although I have selected ſuch tunes only as are most generally used, the playing of them will, I trust, be found ſuch as has never yet appeared in print; it having hitherto been only known to experienced and celebrated Masters. Most examples indeed which have been formerly published, at least which have come under my cognizance, were in a ſtyle I can by no means approve; the giving out, for instance, intirely ſtraying from the melody by too many Cantabiles and graces, and the Interludes having no manner of connection with the Tune. Now, in my humble judgment, the giving out of a Psalm tune ſhould be played as plain as poſsible in order that the Congregation may become acquainted with the Tune they are about to ſing; the Interlude ſhould act as a Symphonia to the tune itself, consisting of very little more than an animadversion upon the last line of the Verse; nor would I advise more than one Interlude for each Psalm, as otherwise the Congregation, by a too divided attention, may forget the melody, or at least not recollect it at the proper period of performance.

I could expatiate more at large upon this ſubject, but as I intend to make this the buſineſs of another work, I, at present, forbear. Let me however, by way of conclusion, indulge a flattering hope that what I here offer will not be uſeleſs or unacceptable to the Public.

St. Mathew's a double Tune C.M.

PRELUDE

Stop Diapafon and Flute Choir Organ

Grave

Diapafons Principal and Fifteenth Great Organ

Giving Out

Continue the Bafs on the Choir Organ

Swell

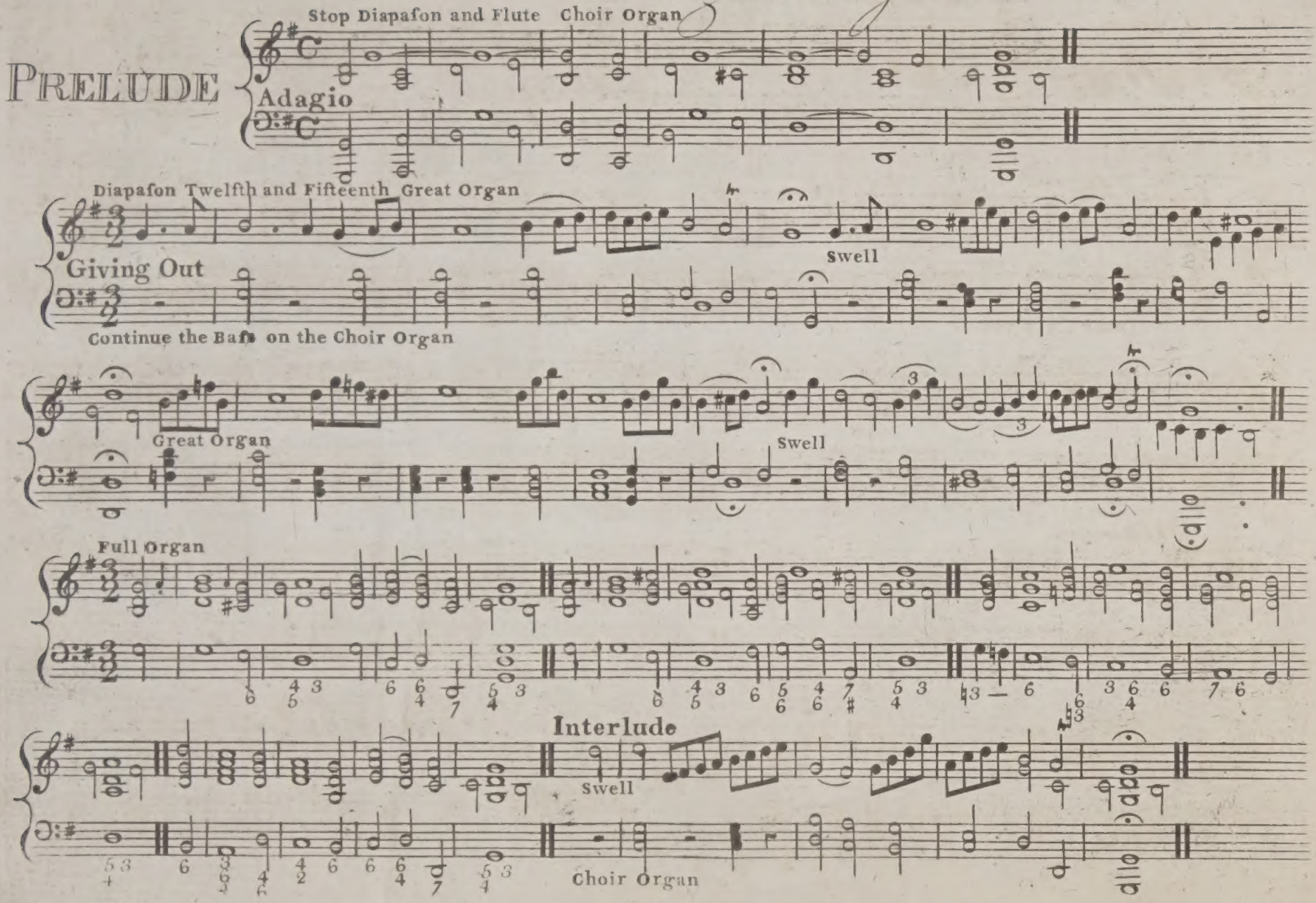
Great Organ

Continued

Full Organ
Swell
Choir Organ
Full Organ
Swell
Interlude
Choir Organ

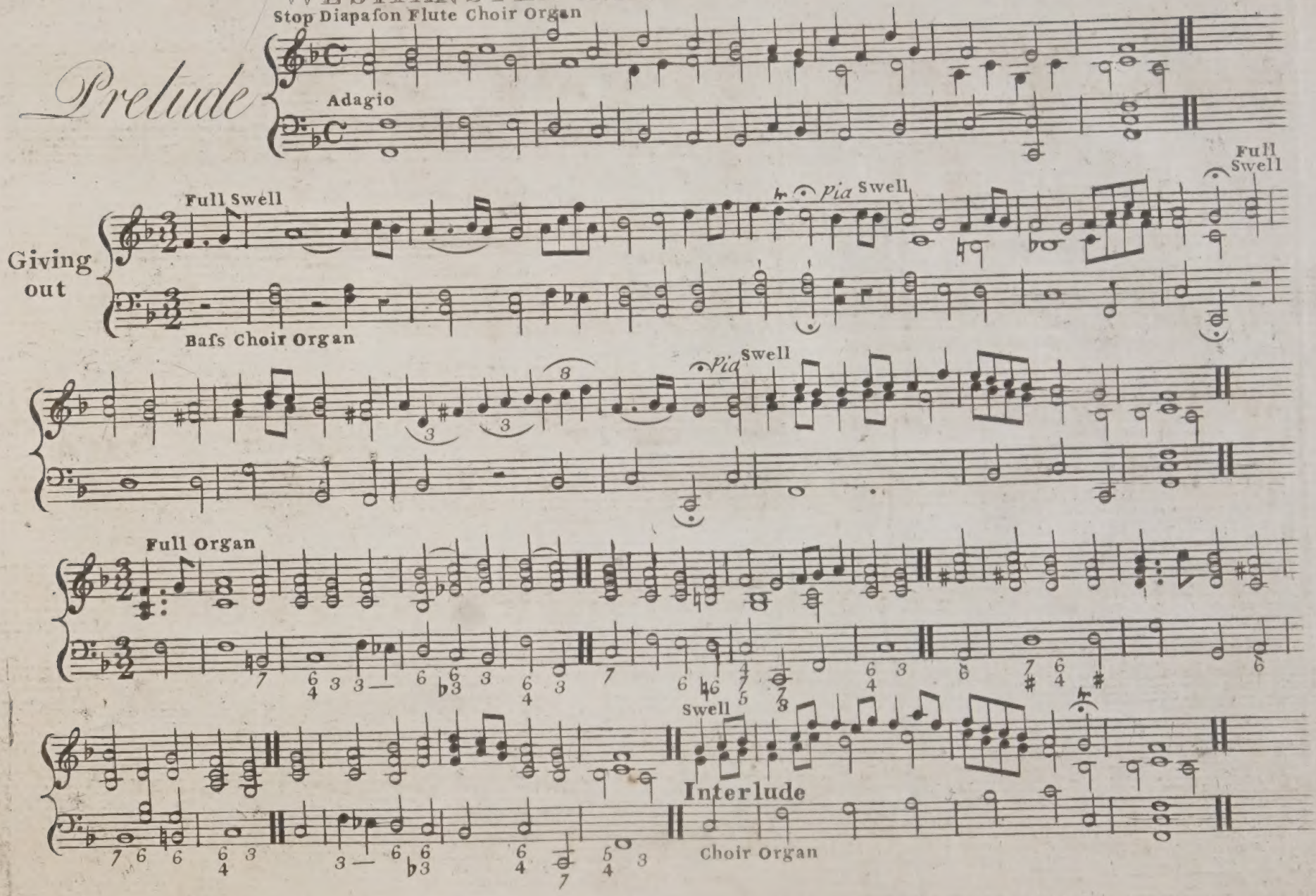
Angel's Hymn L.M.

PRELUDE

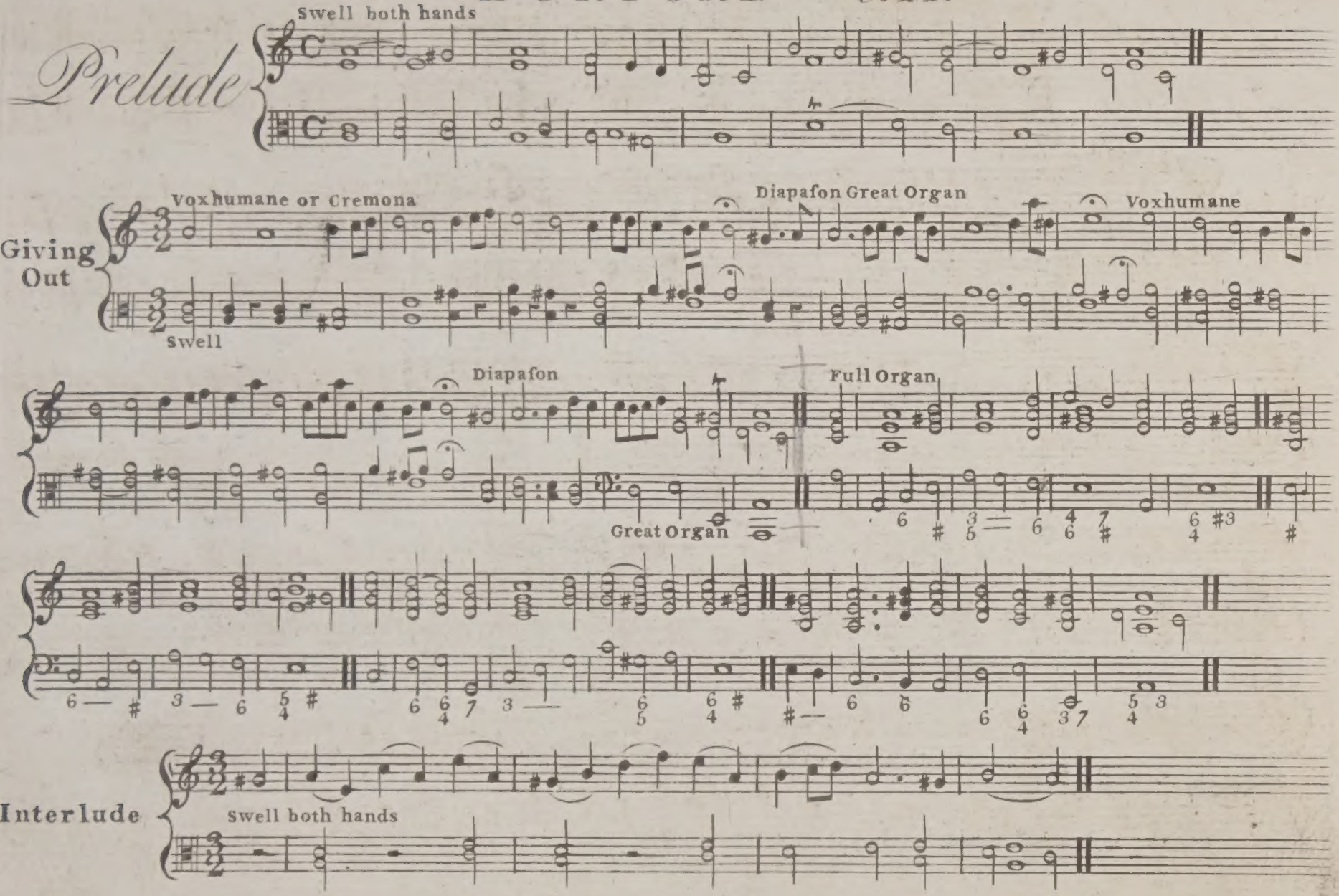


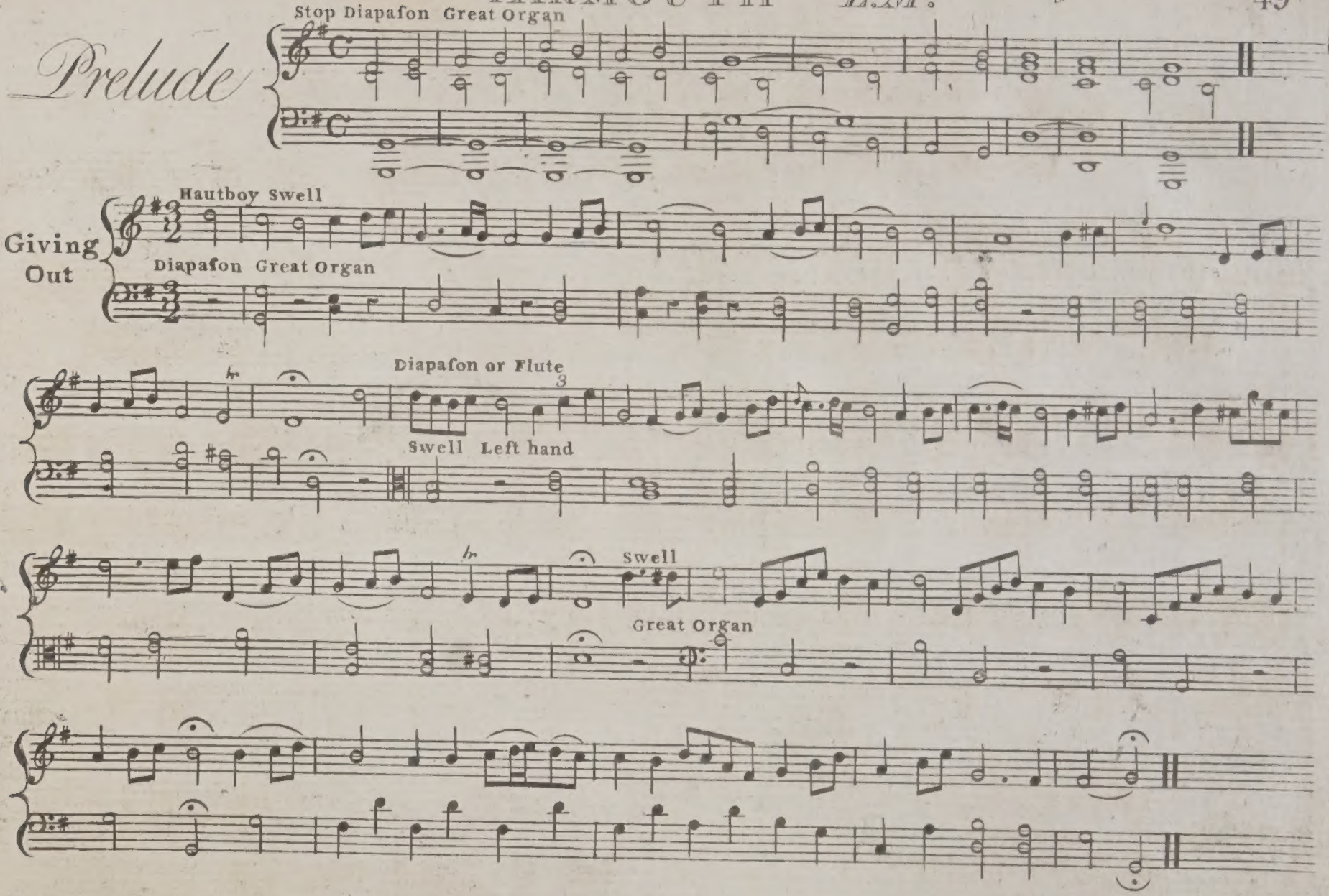
WESTMINSTER NEW C. M.

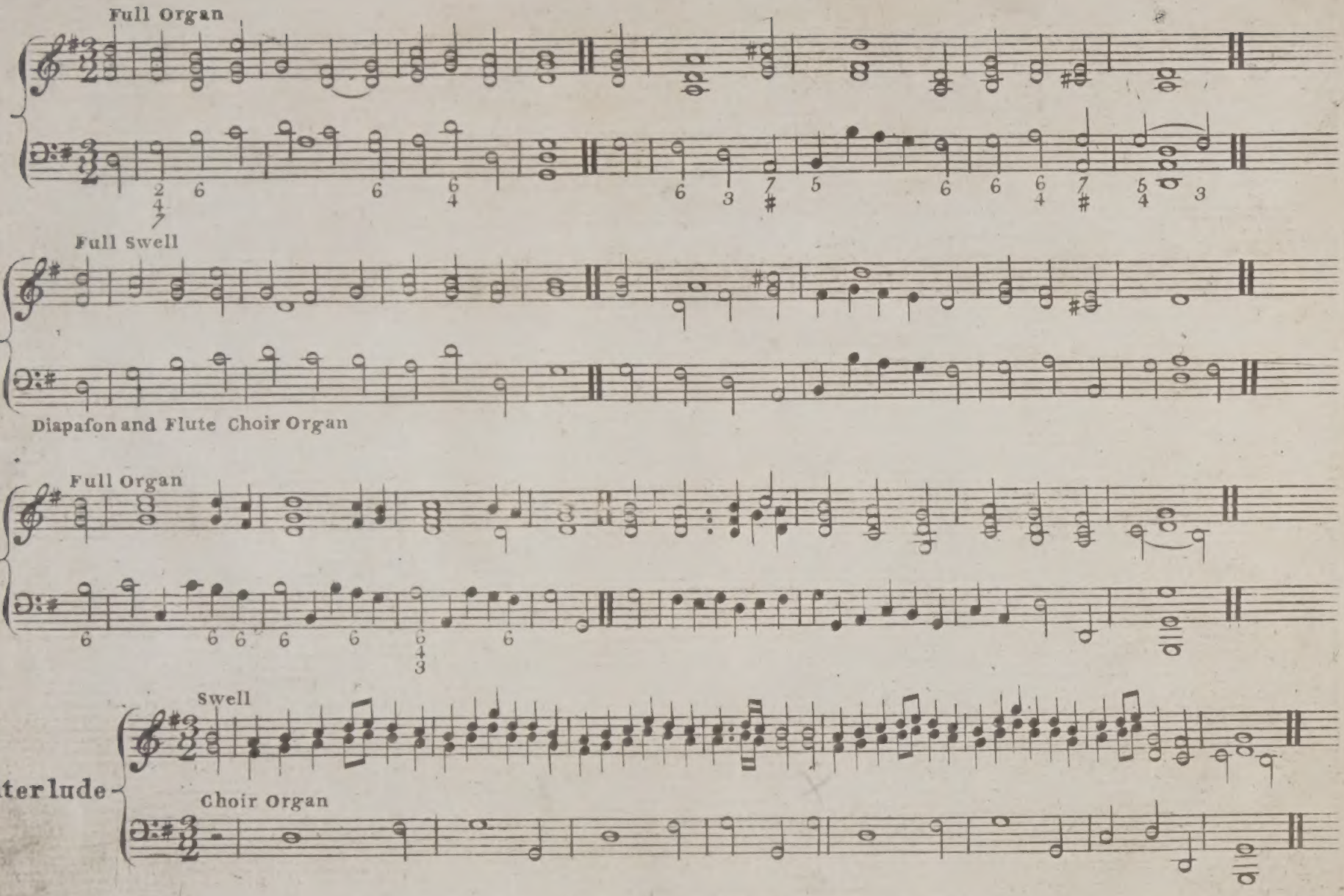
Prelude



BURFORD C.M.

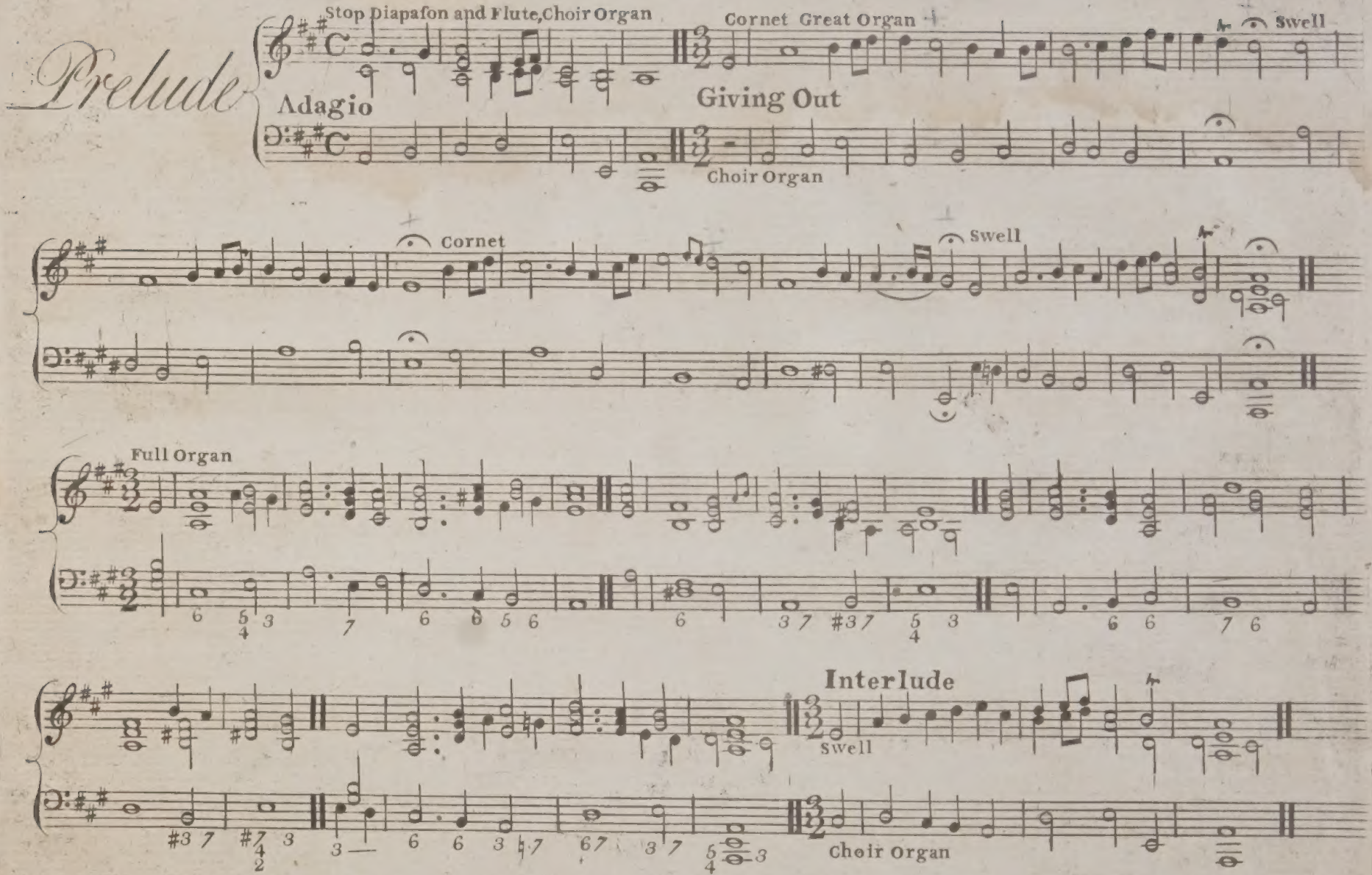

Prelude
Swell both hands
Giving Out
Voxhumane or Cremona
Diapafon Great Organ
Voxhumane
Swell
Diapafon
Full Organ
Great Organ
Interlude
Swell both hands


Prelude
Stop Diapason Great Organ
Giving Out
Hautboy Swell
Diapason Great Organ
Diapason or Flute
Swell Left hand
Swell
Great Organ


Full Organ
Full Swell
Diapafon and Flute Choir Organ
Full Organ
Swell
Interlude
Choir Organ

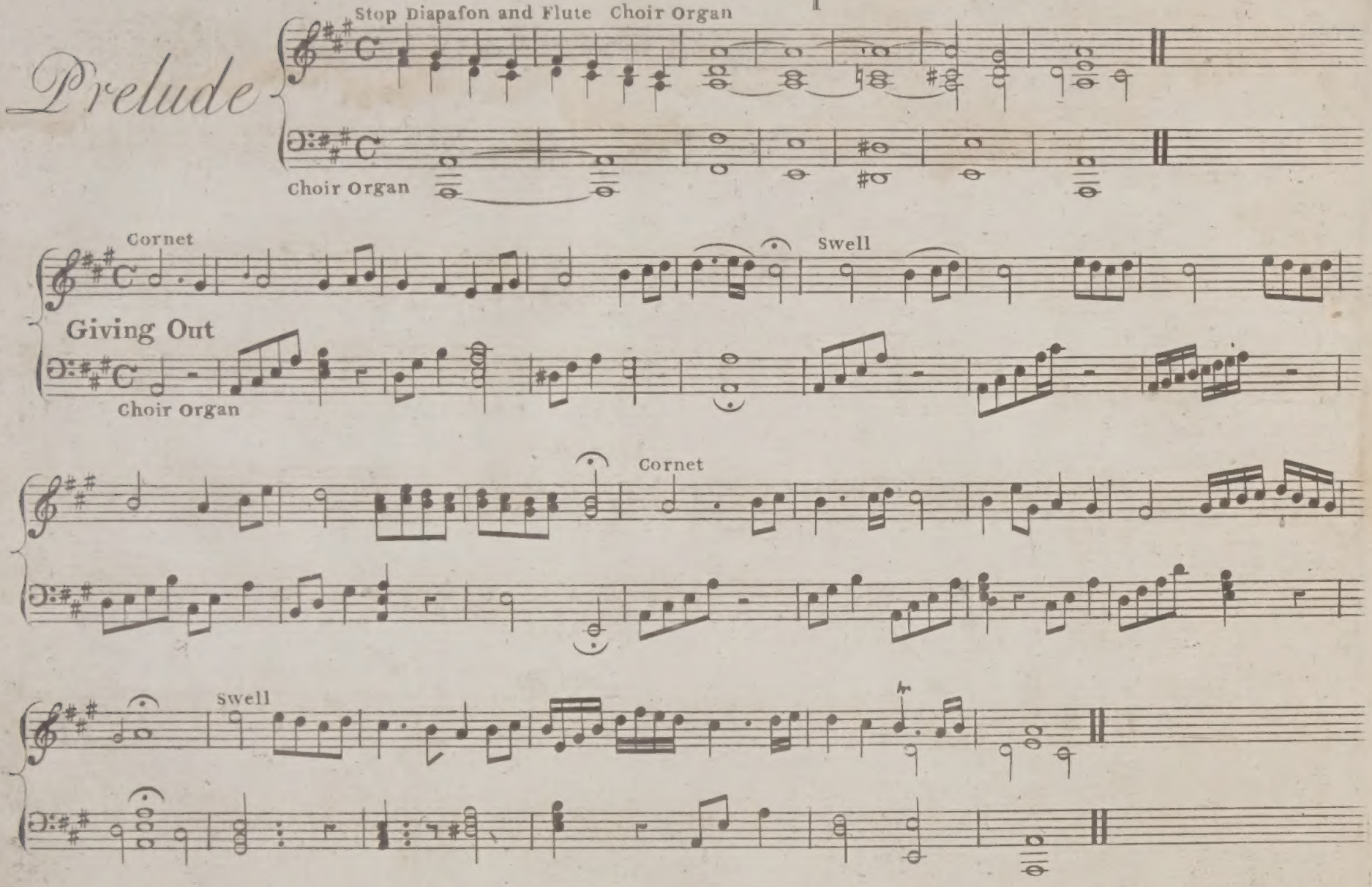
St. James's. C. M.

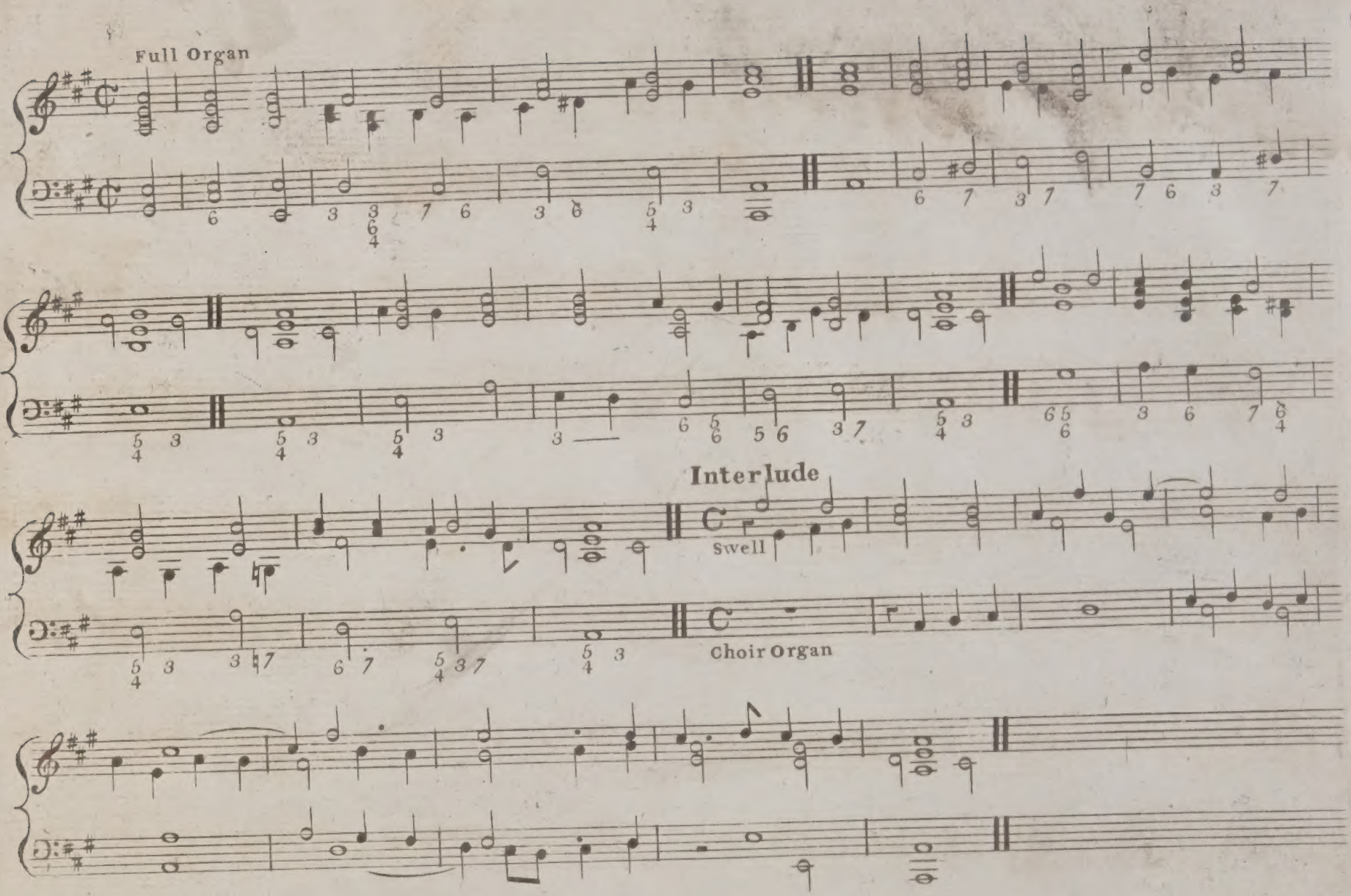
Prelude



The 100TH PSALM Proper *L.M.*

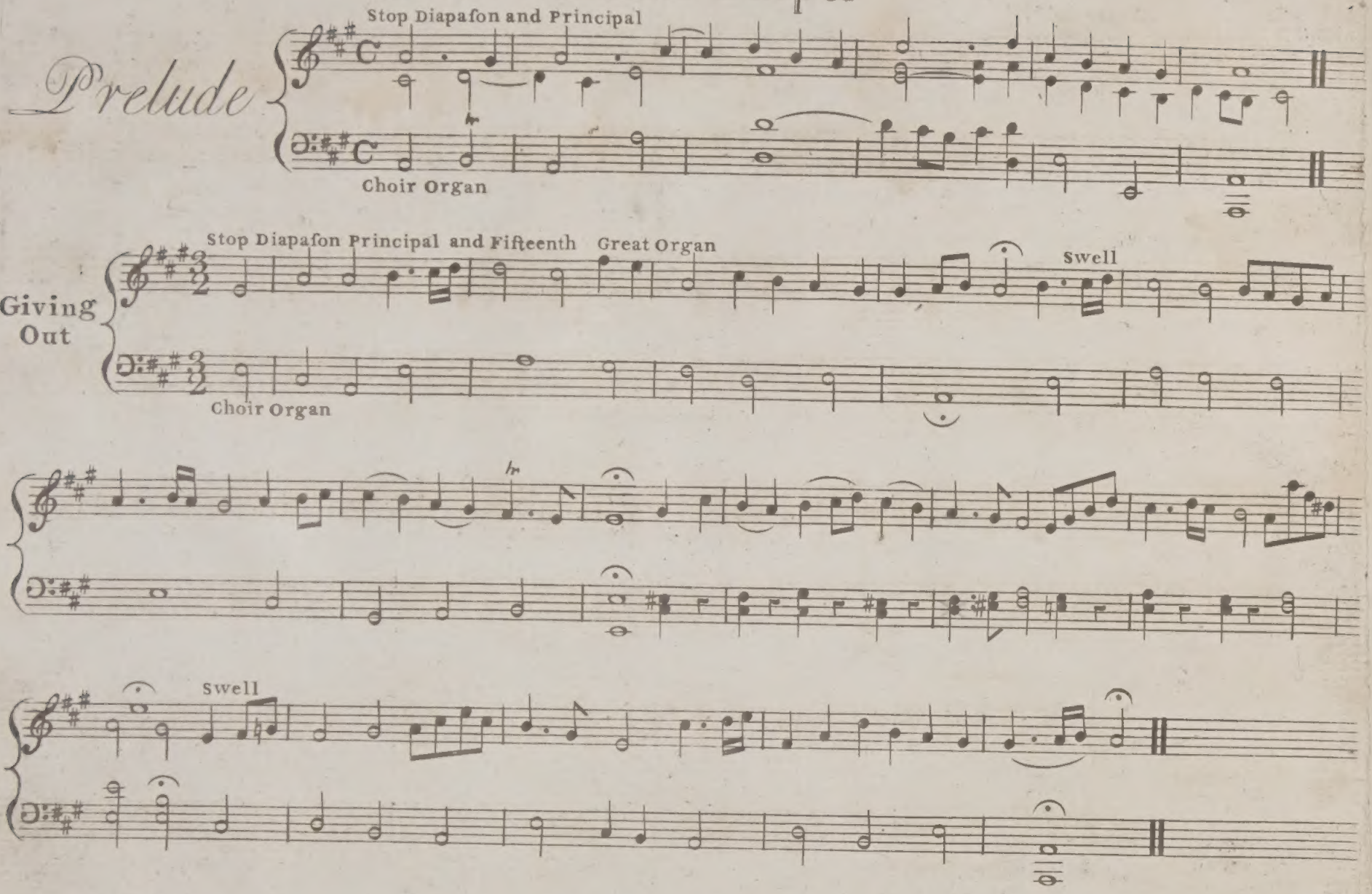
Prelude

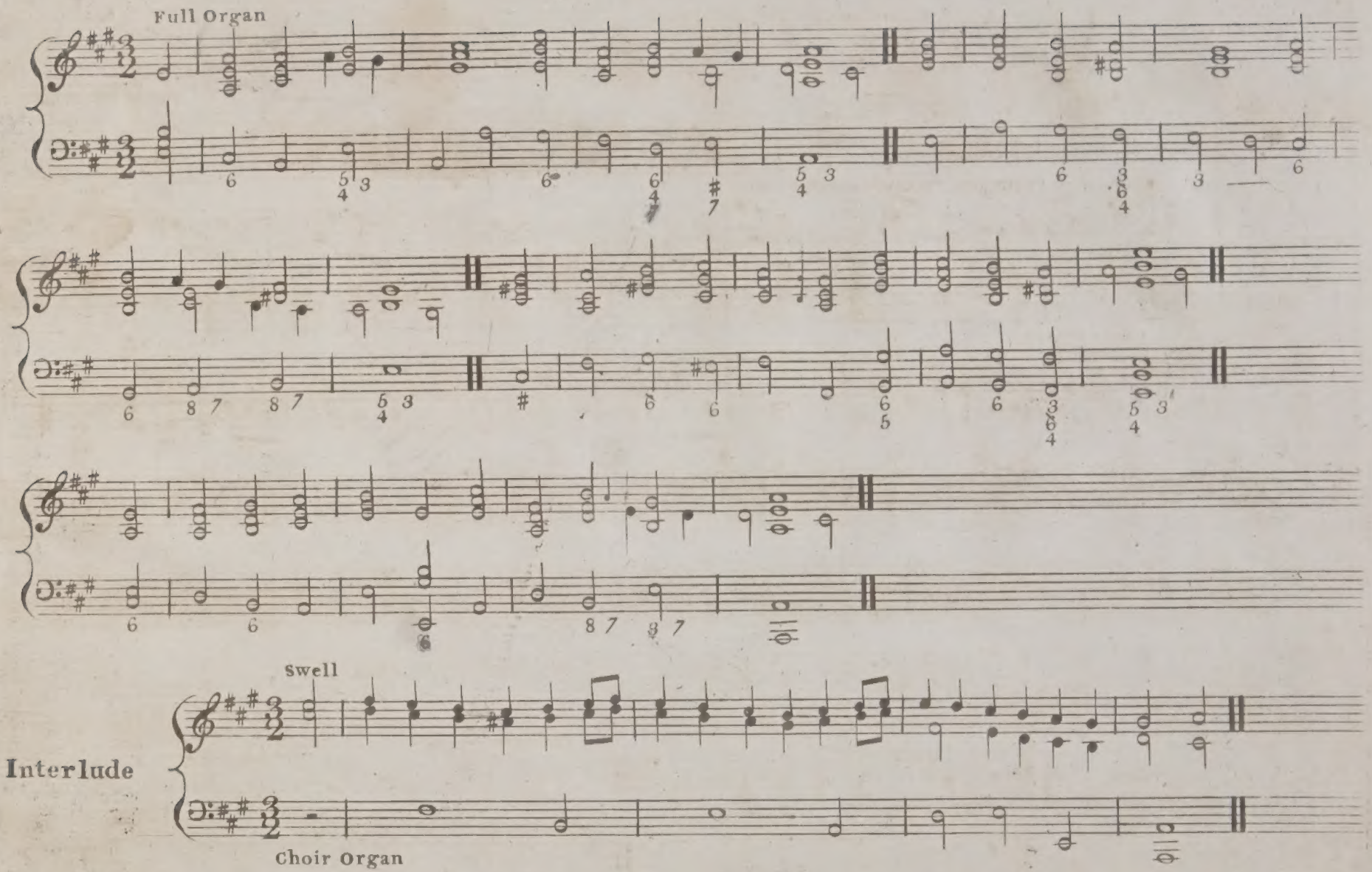



Full Organ
Interlude
Swell
Choir Organ

The 104TH PSALM. Proper

Prelude

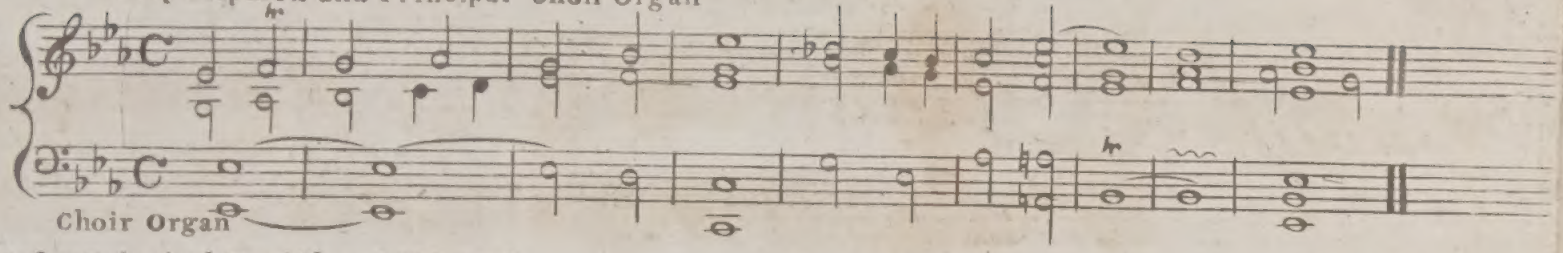



Full Organ
Swell
Interlude
Choir Organ

BEDFORD. C.M.

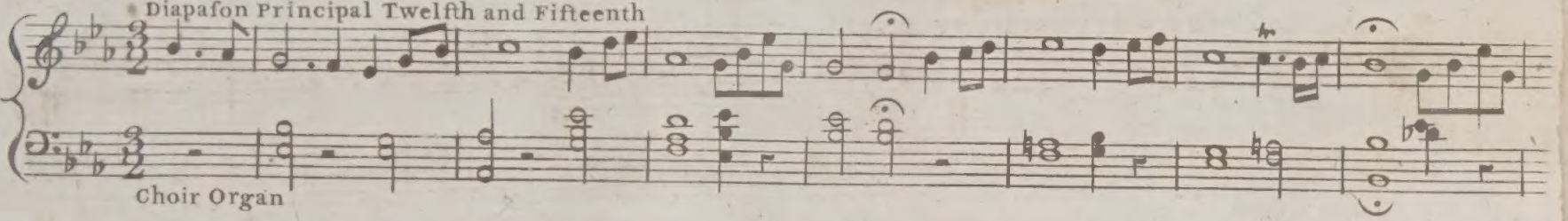
Stop Diapason and Principal Choir Organ

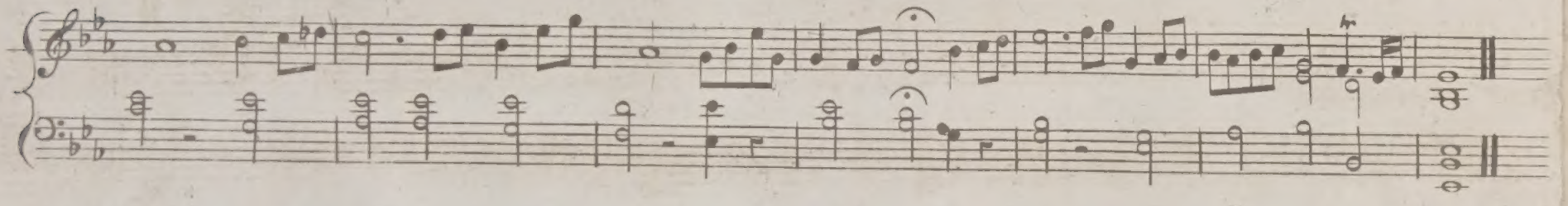
Prelude

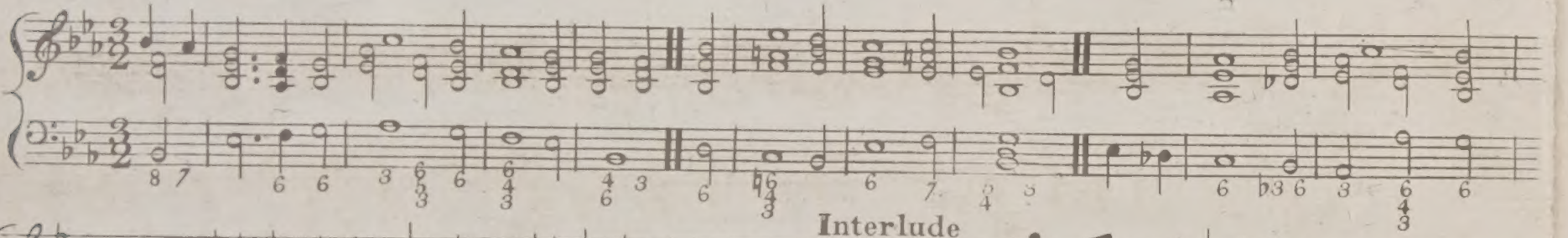


Diapason Principal Twelfth and Fifteenth

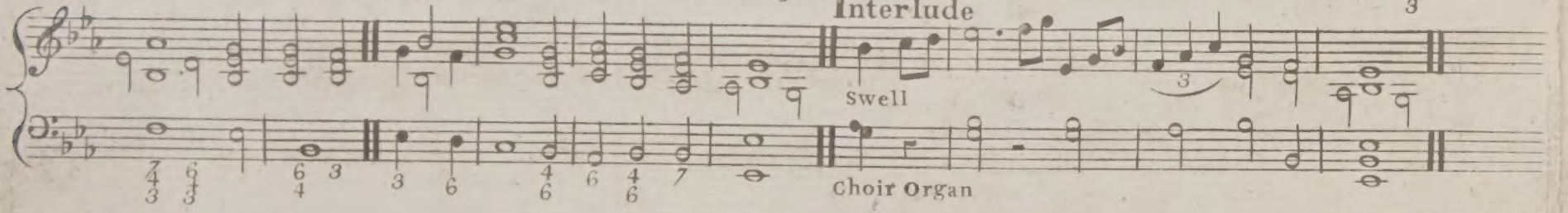
Giving Out







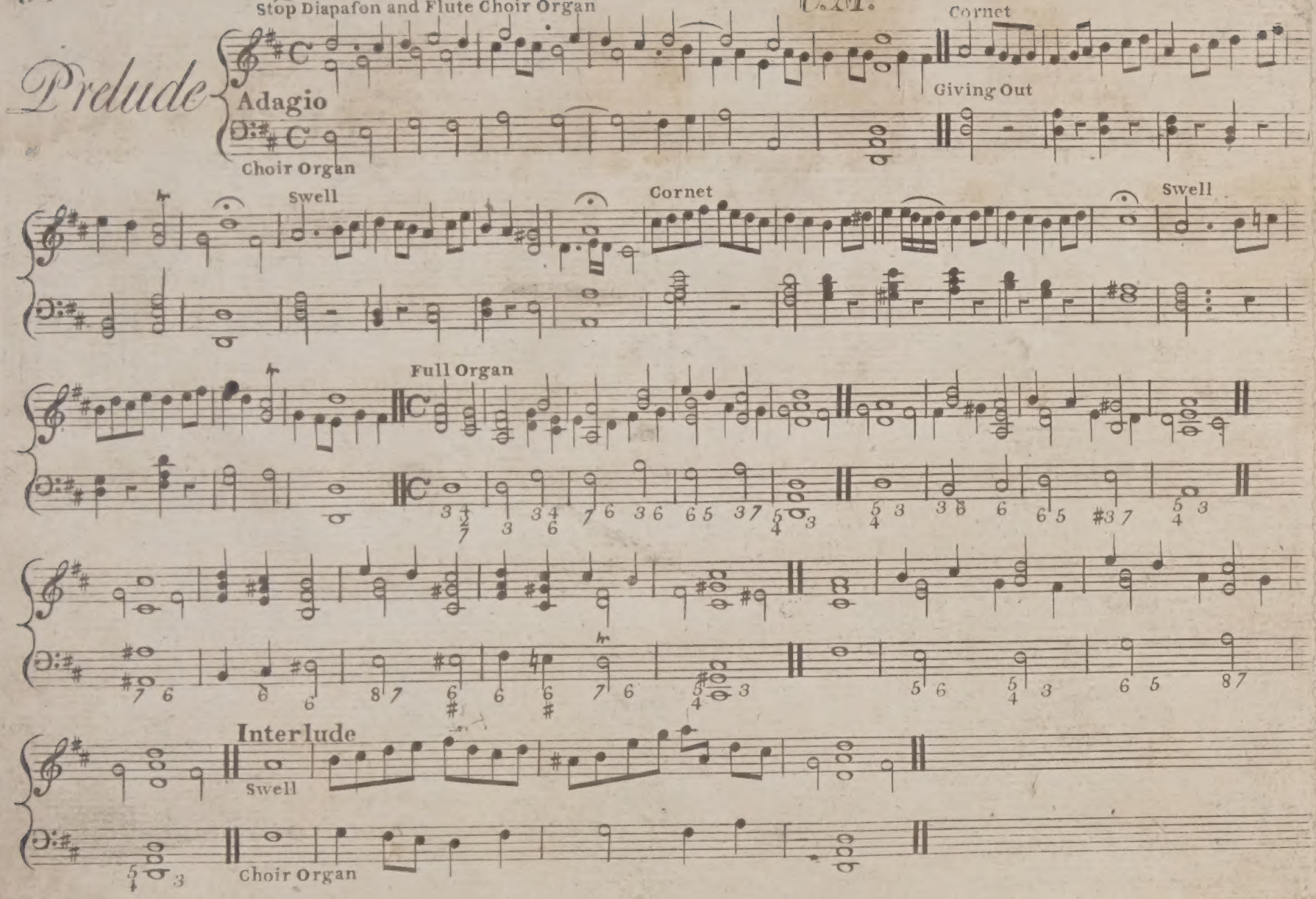
Interlude



St. Brides S.M.

Prelude

St. Anns C.M.


Stop Diapafon and Flute Choir Organ
Prelude
Adagio
Choir Organ
Cornet
Giving Out
Swell
Cornet
Swell
Full Organ
Interlude
Swell
Choir Organ

POPLAR. C.M. Mr Blewitt.